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문학석사 학위논문

**The Time in Painting:
Temporal Modulation
in Deleuze's *Francis Bacon***

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The Time in Painting: Temporal Modulation in Deleuze's *Francis Bacon*

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Abstract

The Time in Painting: Temporal Modulation in Deleuze's *Francis Bacon*

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Can "time" be painted? In *Francis Bacon: The Logic of Sensation*, Deleuze claims that Bacon's painting renders time by stating that, "Time itself is being painted." Yet, how is time "being painted" on a canvas that statically occupies a space? This claim seems to depart from our general understanding of the genre of art, more specifically a painting. We tend to think of paintings as stationary, and hence, we describe paintings of being more concerned with space and spatiality than with time, since time seems to imply movement and duration. Time is more likely to be associated with other artistic genres such as film, or dance, where the duration is more obvious. Then, how could we understand the Baconian temporality?

In *Francis Bacon*, Deleuze pays attention to the relationship between the two areas of Bacon's paintings, the field of monochromatic background, and the multicoloured Figures sitting or lying in it. And Deleuze says that the interaction of time works through the modulation of colour between these two areas. Deleuze here uses the word "*Chronochromie*," "Colour of Time" to describe the time painted in Bacon's canvases. Nonetheless, the relationship between the Baconian modulation of colour, and time have not been yet closely examined. Accordingly, this thesis attempts to show that understanding the modulation is a critical link in grasping the time produced by the colour of time created by the interplay of the field and the Figure in Bacon's canvases. To put it concretely, I argue that in the light of the Deleuzian modulation, we could understand the production of the time of sensation in Bacon's canvases.

To this end, this thesis examines Deleuze's understanding of modulation.

In *Francis Bacon*, modulation is presented as a logic that successfully captures the finished Figure on canvases from the mere possibilities of the Figure. Deleuze states that this notion is derived from the concept of modulation to be found in the French philosopher Gilbert Simondon. By doing so, I clarify that the crystal could be an excellent example in that it reveals the temporal characteristics of the modulation. That is, the temporal modulation is a creative process which allows the latent forces and materials to form the body in the present through the passage of time. This understanding of the modulation in the context of *Francis Bacon* is also consistent with the notion of modulation that Deleuze applies in his art theory in *A Thousand Plateaus* and *The Fold*.

Based on this understanding of the temporal modulation, this thesis suggests that the phenomenon of perceiving the colour and form of a visible body can be also regarded as the temporal modulation. This leads us to understand the rich communication from the light of the field to the colours of the Figure through the crystal, which divides light into colours. Following the discussion of the temporal modulation of the crystals discussed above, this thesis considers that the field represents the time of “*Aion*” and that the Figure represents the time of “*Chronos*,” and explores how these two temporalities relate and produce the time of the Figure’s sensation. This is possible by positively considering these two temporalities revealed in *Logic of Sense* and *A Thousand Plateaus*. Finally, I analyze how the time works through the modulation in the concrete paintings of Bacon.

This thesis, focusing on understanding the temporality of Bacon's paintings, does not provide a comprehensive model that can be applied equally to Deleuze's theory of painting or his theory of art in general. However, given that the "temporality" of painting composed by the interaction of colours is not yet covered in the discussion of painting in general, this thesis provides an opportunity to consider the temporality inherent in painting. Furthermore, this thesis can be a stepping stone to reconsider the time that can be uniquely captured in the plastic arts, which are regarded to be mostly static, such as sculptures and architectural works.

Keywords: Modulation, Time, Sensation, Force, Body, Figure, Deleuze, Francis Bacon

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List of Abbreviation

The following is a list of the major works used throughout the thesis. All other references appear in the footnotes, and all the works used are reproduced in the bibliography.

Work by Deleuze:

- FB *Francis Bacon: The Logic of Sensation*. Trans. Daniel W. Smith. London: Continuum, 2003.
- LS *The Logic of Sense*. Ed. Constantin V. Boundas. Trans. Mark Lester with Charles Stivale. London: The Athlone Press, 1990.

Work by Deleuze and Guattari:

- WP *What is Philosophy*. Trans. Hugh Tomilson and Graham Burchell. New York: Columbia University Press, 1994.
- ATP *A Thousand Plateaus: Capitalism and Schizophrenia 2*. Trans. Brian Massumi. Minneapolis, London: University of Minnesota Press, 1987.

Others:

- I Sylvester, David. *Interviews with Francis Bacon*. London: Thames & Hudson, 1980.
- IF Simondon, Gilbert. *L'Individuation à la Lumière des Notions de Forme et d'Individuation*. Paris: Éditions du Jérôme Millon, 2015.

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Introduction

This thesis aims to understand how time can be produced in painting by analyzing the concept of temporal modulation in the work of Gilles Deleuze. In *Francis Bacon: The Logic of Sensation*, Deleuze claims that Bacon's painting renders time by stating that, "Time itself is being painted."¹ Yet, how is time "being painted" on a canvas that statically occupies a space? This claim seems to depart from our general understanding of the genre of art, more specifically a painting. We tend to think of paintings as stationary, and hence, we describe paintings of being more concerned with space and spatiality than with time, since time seems to imply movement and duration. Time is more likely to be associated with other artistic genres such as film, music or dance, where the duration is more obvious.

Nonetheless, in *Francis Bacon*, Deleuze uses the word "*Chronochromie*" to describe the time produced in Bacon's canvases.² Deleuze here mentions that he borrows this word from the title of an orchestra by a French composer, Olivier Messiaen. Messiaen explains the precise meaning of the work's title in depicting that "this title unites two Greek words: *khronos*, which means time, and *khroma*, which means colour. As in composite words the terms are generally inverted, time precedes colour here. Indeed, *Chronochromie* refers to the 'Colour of Time.'"³

¹ Deleuze, Gilles. *Francis Bacon: The Logic of Sensation*. Trans. Daniel W. Smith. London & New York: Continuum, 2003, p.48.

² In the spirit of *Chronochromie*, the prominent composer, Olivier Messiaen, had named one of his works. (FB xiv)

³ Samuel, Claude. *Conversations with Olivier Messiaen*. London: Stainer & Bell Ltd, 1976, p. 89.

Hence, we can say that Deleuze has attempted to explore the colour of time, the so-called *Chronochromie* of Bacon's paintings.

In fact, to elaborate further, Deleuze identifies two aspects of time in Bacon's canvases, each identified with a particular aspect of these works. First, there is the person who is generally found sitting or standing in Bacon's paintings. Deleuze claims that this body in and of itself is the place incarnating the time which a body actually experiences and senses. This is the time in chronology, of everyday perceptions and experiences. Deleuze gives the name "Figure" to this polychromatic body to depict a body painted in various colours. Second, Deleuze identifies a flat monochrome field [*aplat*] encompassing the Figure's body. Deleuze associates this field with what he calls "eternal time." For instance, he mentions "the eternity of time ... in the monochromy of the field."⁴

However, the eternal time that Deleuze describes here deviates from our general understanding of eternity in paintings. Many are prone to think of eternity in paintings to represent the unwavering stillness that is unchanging, a "timelessness" of objects depicted in the paintings, as paintings appear to permanently fix their subject matters in the frame. However, if we merely follow this meaning of eternity, the temporal relationship between the eternity in the field and the actual time of the Figure's body coexisting together in Bacon's canvases would be difficult to fathom. In addition, Deleuze refers to the word modulation in order to describe the time

⁴ Deleuze, Gilles. *Francis Bacon*. p.143. For instance, Deleuze uses expressions such as "eternity and light in the infinity of a field" and "eternal time, the eternity of time, ... , a pure light." (FB xiv, 63)

between the Figure and the field. Generally, we know that the word modulation in a broad sense implies all the dynamic variations within a certain time in the way that playing some melody entails countless changes. However, this general meaning of modulation cannot be linked to the traditional notion of eternity which implies everlastingness that cannot change. Moreover, in *Francis Bacon*, Deleuze has the tendency to declare each type of time in the monochrome field and the polychromatic Figure intermittently without any thorough explanation on how we should understand them and the relationship between them.⁵ If so, how could we understand the colour of time rendered in the form of coexistence of two temporalities, one in the field and one in the Figure?

Fortunately, we can find a clue in Deleuze's explicit use of the word *Aion* [*Aiôn*] to describe the time of the field as "the monochromatic eternity."⁶ Through this term, *Aion*, which refers to a particularly paradoxical sense of eternity, we can connect this problematic of time to what Deleuze has already explored in *The Logic of Sense*, a work published twelve years before *Francis Bacon*.⁷ However,

⁵ Johnson also points out that while "assertions concerning the temporal character of painting, concerning Bacon's ability to paint the 'force of time,' are scattered throughout *Francis Bacon* . . . Deleuze does little to flesh out these intriguing claims." See Johnson, D. Benjamin, "Color, Movement, Intensity Aesthetics and Metaphysics in the Thought of Gilles Deleuze." Northwestern University, ProQuest Dissertations Publishing, 2016. p.140.

⁶ Deleuze, Gilles. *Francis Bacon: Logic of Sensation*, p.85. There are two different ways to spell the French word *Aiôn* in English: "Aion" and "Aeon" are used. I opted for the spelling "Aion."

⁷ There is a previous study which approaches "eternity" in paintings from a different angle than my thesis. Craig's study attempts to understand the time of eternity in Bacon from the personal experience the unending feeling of the beholder confronting the monochrome surface. She mentions that "the vast areas of color constitute both a dis-placing *place* (infinitely high and deep space) and a-historical *time* (the ambiguous, unending time of eternity). This is color employed as a desert or a sea—radiating out of the canvas as though emanating from an invisible and ancient source of light." See Craig, Megan, "Deleuze and the Force of Color," *Philosophy Today*, 2010, p.182.

here, we need to note that Deleuze always invokes another realm of time, which always coexists with *Aion*. This is *Chronos*. In this sense, this thesis also considers the coexistence of *Aion* and *Chronos* in order to elucidate the various notions of time at work in Bacon's paintings.

As we will see in Chapter 3, *Aion* is the latent time of the past, which foreshadows what the body will travel in the imminent future. *Chronos*, on the other hand, is the actual time the body travels in the present. Based on this framework of Deleuze's time theory in *The Logic of Sense*, this thesis attempts to understand the colour of time created by the interplay of the coexistence of the field's *Aion* and the Figure's *Chronos*.⁸ Although Deleuze does not use the word "*Chronos*" in describing the Figure's body, I will argue that there is an obvious coherence between Deleuze's description of *Chronos* in *The Logic of Sense* and his explanation of the time of the Figure's body in *Francis Bacon*. This approach will aid us to understand a coherence between the temporal theories of the former book and the aesthetic theories of the latter.

If so, how does *Chronochromie* result from the interrelation between the field of *Aion* and the body of the Figure of *Chronos*? Deleuze uses the term "modulation"

⁸ Johnson also mentions that the two types of timeframes in *Francis Bacon* seem to invoke *Aion* and *Chronos*. However, this study only mentions this subject without exploring it. My research argues that *Aion*, which once appeared in *Francis Bacon*, nonetheless has important temporal implications, and can even be regarded as a key guiding thread, and must therefore be examined further in order to clarify the time painted in Bacon's paintings. Here is how Johnson puts it: "the cryptic remarks on time that Deleuze scatters throughout *Francis Bacon*, paying particular attention to his rather inscrutable assertion that the color-fields in Bacon's painting present the 'force of eternal time,' while the figures present the 'force of changing time'—an assertion that seems to invoke the *Chronos/Aion* distinction of *The Logic of Sense*." Johnson, D. Benjamin, "Color, Movement, Intensity Aesthetics and Metaphysics in the Thought of Gilles Deleuze." Northwestern University, ProQuest Dissertations Publishing, 2016. p.176.

to describe the interaction of colours that occurs between the monochrome field and the polychromatic Figure. Accordingly, we can approach the colour of time by exploring the "modulation of colours" in Bacon's canvases. However, Deleuze does not explain how the modulation of colours and the time of the two realms are related. That is to say, the problem of how the concept of modulation provides the ground for the colour of the time to operate in Bacon's paintings remains unarticulated in *Francis Bacon*.

For this reason, this thesis will attempt to describe the mechanism that allows time to manifest in colours painted in the field and the Figure, which coexist on Bacon's canvases, through an elucidation of the Deleuzian notion of modulation. This notion is derived from the concept of modulation to be found in the French philosopher Gilbert Simondon (1924-1989). Whenever Deleuze refers to modulation, he refers to Simondon in the context of explaining art theory, not just in *Francis Bacon*, but also in works such as *A Thousand Plateaus* and *The Fold*. In considering the description of modulation in these two other texts, this thesis notes that Deleuze particularly emphasized the "temporal" nature of modulation. Thus, I will attempt here to demonstrate that "temporal modulation" can shed light on the temporal interactions between the two realms of colours that Deleuze identified in Bacon's paintings. By doing so, I will suggest that this Baconian temporality is being produced in between the dual temporal modes, *Aion* and *Chronos*.

There are some previous studies that examine Simondon's modulation in Deleuze's art theory. In particular, Anne Sauvagnargues broadly investigates the

relevance of the concept of modulation to Simondon's other concepts such as "the problematic," "disparation," "signal," which have had significant impacts on Deleuze's aesthetics.⁹ However, this study, which is somewhat weighted towards Deleuze's theory of the sign, does not explain how modulation and *Chronochromie* are connected in Bacon. Accordingly, this thesis tries to provide a coherent account of the modulation of colours as the specific form of modulation to be found in Bacon's paintings by examining a very specific example of modulation: crystallization.

Crystallization is the fundamental example of modulation given by Simondon. The formation of a crystal, crystallization, occurs when a latent force in a supersaturated solution in an amorphous state encounters the force of an inserted crystalline germ or seed. This radical change from a liquid to a solid crystal form shows that the form of a crystal is created as a result of the interplay between the forces in the amorphous liquid and the inserted forces of the crystalline seed. Given that this transition is not just physical but also temporal, the concept of crystallization allows us to grasp the meaning of temporal modulation as a creative formation which intertwines the forces and the materials together over time. In other words, temporal modulation is a creative process which allows the latent forces and materials to form the body in the present through the passage of time.

If this is the case, what are the forces and materials which partake in the temporal modulation in Bacon's canvases? Deleuze explains that the forces he refers to are

⁹ Sauvagnargues, Anne, "The Concept of Modulation in Deleuze, and the Importance of Simondon to the Deleuzian Aesthetic," *Artmachines, Deleuze, Guattari, Simondon*. Edinburgh: Edinburgh University Press, 2016, pp.61-84.

the invisible forces we experience in our ordinary lives such as pressure and gravity.¹⁰ Yet, how can these ordinary forces, which are tangled together with the various materials in our surroundings, be rendered in Bacon's paintings? When these forces encounter the Figure, their effects on it can be revealed as bodily sensations. As Deleuze puts it, "Bacon's Figures are ordinary bodies in ordinary situations of constraint and discomfort. A man ordered to sit still for hours on a narrow stool is bound to assume contorted postures."¹¹ In this sense, Deleuze claims that "the Figure is the sensible form related to a sensation."¹²

Considering this, it can be said that the Figure's body undergoes a process of temporal modulation in which the latent forces in *Aion* gradually form the actual body of *Chronos*. In sum, what I will try to show is that the temporal modulation between the field and the Figure's body provides the time of sensation passing from the field to the actual time the body experiences in the present. Just as a body of crystal gradually forms into being by exploiting the forces and materials borne in this amorphous liquid or its environment, we can think that the associated environment where the forces affecting the Figure's sensation are in Bacon's field.

In this respect, the invisible force of light can be considered as the associated environment unfolding into the visible force of the coloured bodies of the present.

¹⁰ For example, Deleuze explains that, "you only have to look long enough at someone who is forced to sit for a long time, like a child at school, to see his or her body simply takes the most 'economical' posture depending on the forces acting on it." *Two Regimes of Madness: texts and interviews, 1975-1995*. Trans. Ames Hodges and Mike Taorana. New York: Semiotext(e), 2007, 'Painting sets writing ablaze," p. 182.

¹¹ Deleuze, Gilles. *Francis Bacon: Logic of Sensation*, p. x.

¹² Ibid., p.34.

As we will discuss in Chapter 3, colour is not inherent in objects. Rather, the colour of the object appears to our eyes as light is refracted and absorbed to some extent at every moment. In other words, when the latent and invisible forces of light meet the object's body, our eyes can finally perceive the sensation of that body's colours. What's more, Deleuze explicitly connects Bacon's fields to light and explains that this light divides itself into the colours of the Figure's body.¹³ In short, the forces and materials that are latent in the light of *Aion* incarnate in the Figure's polychromatic body of *Chronos*. Consequently, by understanding the temporal modulation which forms the crystal form from the liquid, and that of the colours from the light, we can comprehend Bacon's *Chronochromie* which involves the production of sensation.

In order to pursue this argument, this thesis will be developed as follows. In Chapter 1, we will preliminarily explain the relationship between "sensation" and "force," which are essential not only to Deleuze's theory of paintings but also to his theory of art in general. This is intended to elucidate that the goal of the artwork from Deleuze's viewpoint is to capture the process of creating sensation through force confronting a body. For Deleuze, Bacon's paintings are the artworks that successfully capture the productive process of sensation. Accordingly, we will specifically examine how sensation is captured in the Figure. In the last section of Chapter 1, we will look at the historical references of painting, which will help us to understand the context of Bacon's Figure. In particular, we will focus on

¹³ "It is in the triptychs that colors become light, and that light divides itself into colors." (Ibid., xiv)

examining Egyptian bas-relief and Michelangelo's paintings. The former will help us to understand the particular sense of sight at work in Bacon's paintings, which behaves just like the sense of touch by closely experiencing a common boundary between the form and the ground together. This sensation, which will be called the "haptic" sensation, is important, since it is the sensation which will be generated in Bacon's modulation of colours. And the latter will allow us to clarify the productive process of capturing forces in the paintings in general beyond those of Bacon.

In Chapter 2, we will examine how the temporal modulation of the crystallization elucidates the productive logic of Bacon's Figure in Bacon's act of painting. Here, the brushstrokes that Bacon marks in the process of painting the Figure, which he does by using various tools like a rag, are called by Deleuze the "diagram." These marks will become part of the Figure. Following the logic of modulation, they will be considered here as the "crystal seed" of this Figure. This is because the sudden introduction of the diagram in the act of painting acts like a singularity which could dramatically induce the possibility of the Figure to become the actual Figure on a canvas. Through this consideration, we can consequently understand the logic of sensation, the title of this book, which intertwines the force and the materials in the temporal modulation.

Furthermore, here, we will extract his explanation of time from two other texts. This is because this account gives us a common ground to understand the temporal modulation from the light to colours, in addition to the temporal modulation from the amorphous liquid to the crystal. In *Cinema 2: The Time-Image* and his short

article "The Actual and the Virtual" in the Appendix to *Dialogues*, Deleuze uses the image of crystal and the image of elementary optics together to explain that they show the coexistence of two temporal realms. This latter article has been regarded only as an extraordinary note or a type of draft for an unfinished text, as it is mainly composed of fragmentary assertions rather than strict philosophical arguments. However, this thesis emphasizes that Deleuze uses the images of the crystal and the images of optics simultaneously for describing the dual interplay of time in a consistent context in both texts. Upon obtaining this clue from the images of elementary optics that Deleuze mentions, I will attempt to understand the temporal modulation between the field of light and of the polychromatic body of the Figure in Bacon's colour of time.

In Chapter 3, we will elucidate how these two temporalities, *Aion* and *Chronos*, relate as described in *The Logic of Sense*. Based on this examination, we will be able to concretely analyze how the temporal modulation of colours works in Bacon's specific paintings in relation to the haptic sensation. Consequently, we will be able to see that the temporal modulation in Simondon's crystallization and Deleuze's theory of time will come together to reveal how Bacon's paintings are capable of capturing time through colour.

Chapter 1. What is the Figure?

In order to navigate the logic of sensation in *Francis Bacon*, we have to understand what sensation is for Deleuze. Sensation is not what we might ordinarily postulate. Deleuze claims that it is what exceeds the organization of the divided domains of the senses. Sensation is what flows through the whole body and goes beyond the particular organization of the senses. Instead of being confined to an organized way of sensing in advance, Deleuze attempts to broaden the horizon of how or how much we sense with our body by pondering on the productive process of sensation. In order to understand this process, Deleuze takes the term, "body without organs," from the French dramatist Antonin Artaud. Therefore, in the following section, we will examine how Deleuze uses the "body without organs" to further his theory on the production of sensation.

1.1 From Sensation to Force

Deleuze claims that sensation could thoroughly unveil and reveal how our bodies sense in reality. More specifically, Deleuze states that sensation is a profound power [*puissance*], which is produced in "body without organs." (FB 44) However, what is a "body without organs"? "Beyond the organism ... there lies what Artaud discovered and named: The body without organs. ... [I]t does not lack organs, it simply lacks the organism, that is, this particular organization of organs." (FB 44-7) For Deleuze, when the body remains organized, this organized body or organism is tied to the particular organization between the sensory organ and the senses. For

example, the eye, which enables us to estimate the distances between visible objects without touching them, is regarded as a representative visual organ. A representative tactile organ is not the eye but the hands. This type of particular organization presupposes the fixed relation between the sensory organ and the representative sense like the eyes' sight or the hands' touch. However, if we could think of the body as breaking through the representative tying, this sensing body as body without organs could also be opened to a new connection in an unexplored field of sensation.

Under the veil of the organic and representative tying between the senses and the specific body parts, the concept of the body without organs aims to uncover a very continuous undergoing sensation traversing the entire living body in reality.¹⁴ As such, Deleuze claims that body may escape from the representative or organized connection to sensation. Yet, how could sensation of a body without organs escape from the representative and banal pattern of the senses and the organs? To understand this decoupling, we should note that sensation, which overcomes the organic confinement of the senses from the standpoint of Deleuze, is strongly related to the notion of "rhythm." "The sensation of a particular domain is in direct contact with a vital power that exceeds every domain and traverses them all. This power is rhythm, which is more profound than vision, hearing, etc." (FB 42) According to Deleuze, "this ground [of rhythmic sensation], this rhythmic unity of

¹⁴ Bonta and Protevi, "A body without organs retains its organs, but they are released from the habitual patterns they assume in its organism form in so far as the organism is a stratum(a centralized, hierarchical and strongly patterned body), a Body without organ is a destratified (decentralized, dehabituated) body." *Deleuze and Geophilosophy*, p. 62.

the senses can be discovered only by going beyond the organism." (FB 44) In short, sensation produced in the body without organs indicates sensation's rhythm, which is not limited to the specifically organized section of a body but flows throughout the coexisting organs of the whole body.

However, why does Deleuze invoke this flowing and exceeding sensation as "rhythm?" Generally, "rhythm" is a recurrence of weak and strong movement or the fluctuation of a sound wave. Etymologically, it is from Latin, *rhythmus*, which means "movement in time." In this sense, we can say that the nuance of "rhythm" implies the periodically various flows manifested in our bodies such as a throbbing heartbeat in a body.¹⁵ In this regard, "rhythmic" sensation arousing in our bodies here underlines the aspect of ceaseless and coexisting movements between the relatively constant and variable vibrations, which go beyond the representative connection of particular senses and the organized body parts or organisms. For instance, we tend to think our eyes' representative or typical role is to estimate the distance from and between visible objects. However, according to Deleuze, we could even feel a sensation similar to touching by using our eyes to behold a visible object.¹⁶ Here, the existence of what we will see him call the haptic view shows that sensation is what is being produced rhythmically traversing senses through the body at each and every moment.

However, how could Deleuze explain the reproductive mechanism of the

¹⁵ For example, in Latin, "*rhythmus venarum*" designates periodical and rhythmic pulsation.

¹⁶ Deleuze explicitly introduces this "haptic view" in Chapters 14 and 15 in *Francis Bacon*. We will deal with it through Egyptian sculpture in Chapter 1.3.

rhythmic sensation in the "body without organs?" Deleuze stresses that the transitory and provisional presence of the rhythmic sensation in the body without organs attests to the temporary determined organs by a vibrating force on a body: "force is closely related to sensation: for a sensation to exist, a force must be exerted on a body." (FB 56) Accordingly, we can say that the rhythmic sensation is what reveals the presence of the flow of the forces which produce sensation traversing our whole body at every moment. In other words, the rhythmic sensation for Deleuze is an actual reality, which is far from demanding any surgical displacement or mutilation of the organs. In this regard, Deleuze claims that "a wave with variable amplitude flows through the body without organs; it traces zones and levels on this body according to the variations of its amplitude. When the wave encounters external forces at a particular level, a sensation appears." (FB 47) Consequently, Deleuze focuses on the immediate production of sensation, which is depending on the forces the body encounters in any ordinary situation.

However, what are exactly the forces producing the rhythmic sensation here? In *Francis Bacon*, Deleuze refers to "elementary forces like pressure, inertia, weight, attraction, gravitation, germination." (FB 57) Moreover, in *What is Philosophy*, Deleuze and Guattari refer to "the forces of gravity, heaviness, rotation, the vortex, explosion, germination." (WP 181) That is to say, these elementary forces that we face every day are the primary condition for producing sensation itself in reality. For instance, the forces of gravity could be sensed not only by literally weighing something by our hands but also by visually looking at somebody burdened with a large suitcase. By the same token, Deleuze discovers this type of elementary forces

producing sensation in painting. For example, Deleuze refers to the French painter Bonnard: "the force of the water's pressure on a graceful body floating in the bath of the house, has never been visible in painting in the way that Bonnard succeeded in doing in *Le Nu au bain*." (WP 182) [fig.1]

When Deleuze thinks about the elementary forces producing sensation in the canvas, we could also note that the forces are interplaying incessantly in various directions, just as the gravity constantly renders the effect from the coexisting forces between the Earth and the object. This is understandable when we recall that the "rhythmic" sensation already implies the recurrence of relatively strong and weak flowing forces to a body. For instance, as we will see, considering Bacon, Deleuze discovers the continuous "expansion-contraction" of the forces operating in Bacon's canvases. We shall turn to this in the next section.

1.2 Bodily Deformation of the Figure

Where could we see the exact nexus of the forces in the artwork? In *What is philosophy* and *Francis Bacon*, we can see that various examples of artworks in several genres embodying the forces are called "figures."¹⁷ For instance, in painting, there are Van Gogh's sunflower and Cezanne's apple, Michelangelo's bodies. In music, Deleuze refers to the rhythmic characters in Stravinsky,

¹⁷ See all chapter 7 and pp.65-66 in WP. Also in *What is Philosophy*, Deleuze and Guattari invoke a lot of examples of the figures. For example, there are Captain Ahab in *Moby-Dick*, and Bartleby in *Bartleby, the Scrivener* by the American writer Herman Melville, etc.,.

Beethoven, and Olivier Messiaen.¹⁸ From the figures depicted by these listed artists, the common feature that Deleuze emphasizes is the fact that these artworks produce sensation from the embodied forces in their own unique way. For instance, vibrating musical waves of sound would hit the ear, and the visual vibrations from the wavelength of colour would begin to impact the eye.¹⁹ However, especially in painting, Deleuze emphasizes the presence of the painted material body, the canvas which engenders a sensation. For instance, in Cézanne, Deleuze says that "it [sensation] is in the body, even the body of an apple. Color is in the body, sensation is in the body, and not in the air. Sensation is what is painted." (FB 35). Then, where are the forces in Bacon's canvases? First of all, what Deleuze observes in works by Bacon is "the Figure – the person seated, lying down, doubled over, or in some other position." (FB 1) However, what is peculiar to incarnating the forces in Bacon's Figure in the canvases? In order to clarify this, Deleuze contrasts the two terms: "the Figure" and "the figurative."²⁰

The latter term, the figurative, in the work of art generally indicates representing forms or shapes, which are connected to certain objects. In that sense, Deleuze

¹⁸ Deleuze claims that Van Gogh's sunflower and Cezanne's "the body of an apple" successfully capture "the germinative force of a seed." (FB 35, 57) For Proust, Deleuze refers to "a Figure-in-itself, for example, the Figure-in-itself of Combray" (FB 67). For Kafka, see p.13, 23, 41. For Beckett, see p.xi, pp.40-41, p.49, 62, 71. Lastly, in chapters 9 and 10 in *Francis Bacon*, Deleuze invokes Stravinsky, Beethoven and Olivier Messiaen as the composers who captured the diverse tension of the rhythmic characters in their music. In the interviews with Guibert Herve, Deleuze refers "authors of Figures" like Michelangelo, Kafka, and Beckett. See *Two Regimes of Madness: texts and interviews, 1975-1995*. Trans. Ames Hodges and Mike Taorama. New York: Semiotext(e), 'Painting sets writing ablaze,' p.182.

¹⁹ "The color system itself is a system of direct action on the nervous system" (FB 52)

²⁰ Deleuze states that the Figure is the term derived from Jean-François Lyotard's *Discourse, Figure*. According to Deleuze, Lyotard here uses the opposition between the "figural" and "figurative." (FB 173)

claims "the figurative (representation) implies the relationship of an image to an object that it is supposed to illustrate; but it also implies the relationship of an image to other images in a composite whole which assigns a specific object to each of them." (FB 2-3) Accordingly, these figurative forms in paintings are what allow a secondary story to be introduced between this and that form: "a story always slips into, or tends to slip into, the space between two figures in order to animate the illustrated whole." (FB 3) For example, the English art critic, John Russell, comments on Bacon's *Man and child* [fig.2]: "is the girl standing in disgrace before her unforgiving father? ... Is she an abnormality, a physical freak returned to haunt him, or is he a man set on high, a judge who shall shortly pass sentence?" (FB 70) However, Deleuze is not content in thinking that the painting aims to present a symbolic illustration or an accessorial means for merely facilitating the understanding of a certain story: "doubtless one could say that the painting is the possibility of all these hypotheses or narrations at the same time. But this is because the painting itself is beyond all narration." (FB 70) In short, for Deleuze, the important aim of the painting is to render the rhythmic sensation produced by the process of exerting the forces upon our body.²¹ In this respect, Deleuze claims that painting should go beyond simply rendering the accumulated data of banal pattern of the figurative form and the certain thing, that is to say, "figurative givens." (FB 111) This set of figurative givens presupposes a pre-given and intelligible reference between the particular shape and the representing object. However, this set is vulnerable to the tendency to hinder a body to reveal the

²¹ Deleuze, Gilles. "The problem specific to painting is found in lines and colors. ... I have rarely had more pleasure in writing a book. When dealing with a colorist like Bacon, the confrontation with color is overwhelming." *'Painting sets writing ablaze.'* 2007.p. 183.

productive process of the rhythmic sensation from the forces since they demand a secondary story that intellectually mediates the particular object and the recognizable shape we have already known.

Hence, let us see how we could differentiate the problem of the figurative and the problem rendering the force itself in the painting. The following episode of the French painter, Millet, might allow us to understand this. When it comes to Millet's painting, *The Angelus* [fig.3], Deleuze invokes the fact that this artwork was criticized by the pious critics in that the offertory carried by the man looks more like a sack of potatoes. Yet, "Millet responded by saying that the weight common to the two objects was more profound than their figurative distinction. As a painter, he was striving to paint the force of that weight, and not the offertory or the sack of potatoes." (FB 57). In this episode, we can see the figurative distinction demanding the representative forms in the accepted or recognizable manner. However, Deleuze emphasizes that painters should focus on unveiling the productive process of the rhythmic sensation that bodies actually experience. In short, "painting's eternal object is this: to paint forces." (WP 182) In this context, Deleuze claims that Bacon's canvases keenly render these forces. According to the definition presented by Deleuze, Bacon's Figure is none other than "the sensible form related to a sensation; it acts immediately upon the nervous system, which is of the flesh." (FB 34)²² That is, Bacon's Figure in the canvas itself is what captures the forces and produces the rhythmic sensation. There is no need for any accessorial support from

²² Bacon says that "it is a very, very close and difficult thing to know why some paint comes across directly onto the nervous system and other paint tells you the story in a long diatribe through the brain." (I 18)

a typical opinion.

If so, now we could examine how the forces producing the rhythmic sensation are captured in Bacon's Figure. To begin with, let us examine two fundamental elements in Bacon's canvases.²³ They are the Figure and the field. Firstly, the raised image the Figure, which is mostly surrounded by the large field [*grand aplat*]. Generally speaking, "*aplat*" is the French term in painting designating the flat monochrome surface. Deleuze describes these fields, which are immediately adjacent to the Figures as "large fields of bright, uniform, and motionless color." (FB 5) These large and spacious fields in Bacon's canvases are the broad surface surrounding the Figure's body. In this sense, Deleuze and Guattari write that the monochrome *aplat* painting is "the colored or, rather, coloring void, is already force. ... In short, the field [*aplat*] vibrates, clenches, or cracks open because it is a bearer of glimpsed forces." (WP 181) This means that the forces are already latently lurking and borne even in the seemingly motionless and uniformly coloured field. In this sense, Deleuze calls this large ground of the field the material structure or the armature of the Figure. (FB 5-6)

²³ In the context of referring to the idea of embodying its own forms as a sculpture rather than a painting, we can find that Bacon always has two elements in mind. That is "the armature as a very large space (structures)" and "the Figure (raised images)." Bacon says that "it would be a kind of structured painting in which images, as it were, would arise from a river of flesh. It sounds a terribly romantic idea, but I see it very formally. ... They would be raised on structures. ... there would probably be a pavement raised high out of its naturalistic setting, out of which they could move as though out of pools of flesh rose the images, if possible, of specific people walking on their daily round." (I 83) Moreover, Bacon explains that "I've seen the armature as a very large space, like a street, and the images as comparatively small in relation to the space. The images would be naked figures, but not literal naked figures; I've seen them as very formal images of figures in different attitudes, either single or coupled. Whether I do them or not, I shall certainly try and do them in painting, and I hope I shall be able to do them in sculpture if they come off at all in the paintings." (I 112)

In this field of Bacon, Deleuze firstly considers the forces from the field towards the Figure. These are called "the forces of isolation" in that they curl around and isolate the Figure. In Bacon, the Figures are isolating and contracting in the field as we can see in *Triptych* [fig. 4] and *Three Studies of the Male Back* [fig. 5]. On the other hand, the forces from the Figure to the field are called "the forces of dissipation." For instance, we can see that "the Figure is contracted or dilated [or dissipated] in order to pass through a hole or into the mirror" in *Triptych, May-June 1974* [fig.6]. However, Deleuze also refers the case of exerting these forces to the extreme degree. When these forces of dissipating or flattening toward the field are too strong, and the body of the Figure even disappears as if it has melted away into the field, evaporated: "the Figures themselves always present scrubbed zones and blurred ones which attest to this dissipation. As of 1978-9, we can speak of a few paintings ... in which the Figure has in effect disappeared, leaving a trace ... of a sand, dust." (FB xii).

For example, in *Sand Dune* [fig.7], we can see only the lump which seems to dissipate toward or be dissolved into the fields. However, instead of examining some rare and late paintings of Bacon, we shall limit our discussions by focusing on Bacon's Figure insofar as it allows us to observe the body experience the forces of deformation between those two extreme movements of isolation and dissipation while forming an intensive tension.²⁴ Consequently, in Bacon, we can say that there is "the double motion, of the fields of color toward the Figure, and of the

²⁴ Deleuze explains that "Sylvester distinguishes three periods for Bacon and defines them very clearly. But Bacon has recently started a new period, given the artist's power of renewal. To my knowledge, there are only three paintings so far: a fountain of water, a fountain of grass and a fountain of sand. It is entirely new. All 'figures' have disappeared." "Painting Sets Writing Ablaze," *Two Regimes of Madness*, pp.186-187.

Figure towards the fields." (FB xii) That is to say, the Figure's body is captured in the coexisting movements of the diverse deforming tension between the forces of contracting isolation and expanding dissipation. In this regard, the deformation of the Figure intensively shows how rhythmic sensation is produced from the coexisting forces. In that sense, Deleuze writes that he sees "the coexistence of all these movements in the painting" as rhythm. (FB 33)

For example, Deleuze claims that Bacon's frequently used techniques of brushing or sponging on the head of the Figure are keenly revealing deforming forces that are strongly sweeping and passing through all the senses of the Figure. We can see the various tension of Bacon's brushstrokes reveal the strongly twisting forces in the Figures' bodies in *Man and Child* [fig.2], *Study of Isabel Rawsthorne* [fig.8] and *Study for Head of Lucian Freud* [fig.9].²⁵ From the viewpoint of the figurative givens we are accustomed to, Bacon's Figure might remain only an illustration of a merely horrible or tortured monster.²⁶ However, Deleuze's viewpoint instead leads us to focus on the bodies' sensation caused by the deformation. That is, "the very natural postures" we take in our ordinary life. For instance, what we can see is "a

²⁵ "The portrait of Isabel Rawsthorne causes a head to appear to which ovals and traits have been added in order to widen the eyes, flair the nostrils, lengthen the mouth, and mobilize the skin in common exercise of all the organs at once." (FB 42)

²⁶ "But when he[Bacon] passes judgment on his own paintings, he rejects all those that are still too "sensational," because the figuration that subsists in them reconstitutes a scene of horror, even if only secondarily, thereby reintroducing a story to be told: even the bullfights are too dramatic." (FB 38). Also, in the interview, Interviewer Michel Archimbaud asked Bacon whether he felt himself closer to Dutch painter Hieronymus Bosch, who is well-known for his peculiar monstrous figures in the painting. However, Bacon replies that "Oh, no, not at all. Everyone seems to think that I must like Hieronymus Bosch. I don't know if my pictures make people think of his, but I can certainly assure you that his work does nothing for me at all." *Francis Bacon: in conversation with Michel Archimbaud*, London : Phaidon Press, 1993.p. 38.

man ordered to sit still for hours on a narrow stool [being bounded] to assume contorted postures." (FB X) [fig. 2, 5]²⁷

In this context, let us refer to the empirical list of deforming forces in Bacon's Figure for Deleuze. They are "the forces of pressure, dilation, contraction, flattening, and elongation." (FB 58)²⁸ In this sense, we could see the considerable similarity in "capturing forces" in Deleuze, and "trapping or capturing energy" that Bacon explains in the following interview. Here, what the painters should incarnate in the canvas is "forces" or "energy."

Bacon: ... In painting a portrait the problem is to find a technique by which you can give over all the pulsations of a person. ... Most people go to the most academic painters when they want to have their portraits made because for some reason they prefer a sort of colour photograph of themselves instead of thinking of having themselves really trapped and caught. ... So far it seems that if you are doing a portrait you have to record the face. But with their face you have to try and trap the energy that emanates from them. (I 174-175)

That is the reason why Bacon makes every effort to only "record the fact" through the Figure.²⁹ This task cannot be simply achieved by "a sort of colour

²⁷ In the same context, Deleuze also explains that "what first appears to be torture or contortion refers to very natural postures. Bacon seems to make tortured characters, ... , but you only have to look long enough at someone who is forced to sit for a long time, like a child at school, to see his or her body simply take the most 'economical' posture depending on the forces acting on it." *Painting sets writing ablaze*," p. 182.

²⁸ "Bacon's deformation is rarely constrained or forced; they are not tortures, despite appearances. On the contrary, they are most natural postures of the body that has been reorganized by the simple force being exerted upon it: the desire to sleep, to vomit, to turn over, to remain seated as long as possible." (FB 59)

²⁹ Bacon often uses the term "fact" to emphasize his effort to reinvent the way of painting

photograph," which literally copies the model of the portrait. In short, the task of a painter from the standpoint of Deleuze is always the same: paint forces. Painting's task is to render the fact of rhythmic sensation and forces of the body without organs. However, new means to capture forces should be invented with passage of time to overcome the figurative givens that continue to accumulate in each passing moment. For Deleuze, the achievement of Bacon is that he created his own unique way to capture the reality of rhythmic sensation. Deleuze praises Bacon's Figure as one of the most marvelous responses in rendering forces in the history of painting. (FB 58)³⁰ In this regard, Deleuze views the Figure as a pictorial fact that immediately captures the production of a sensation by the elementary force in reality, beneath or beyond the figurative or the organic representation.

1.3 Bacon's Historical Reference for the Figure

in order to reveal the real impact of the sensation to our nervous system. For example, Bacon says Picasso's invention as "the brutality of fact." See Sylvester, *Interviews with Francis Bacon*, p. 182 (Hereafter referred to as I). Also, we can find the expression "record or catch the fact" beneath the illustrational form. (I p.41, pp.53-58)

³⁰ Bacon explains that "after all, man wants invention, he doesn't want to go on and on and just reproducing the past. I mean, it was the end of Greek art, it was the end of Egyptian art, because they went on and on and on reproducing themselves. We can't go on and on reproducing the Renaissance or nineteenth-century art or anything else. You want something new. Not on illustrative realism but that comes about through a real invention of a new way to lock reality into something completely arbitrary." (I 179) Further, Bacon refers to Van Gogh as his inspiration because Van Gogh had re-invented his own realism. "Van Gogh is one of my great heroes because I think that he was able to be almost literal and yet by the way he put on the paint give you a marvelous vision of the reality of things. I saw it very clearly when I was once in Provence and going through that part of Crau where he did some of his landscapes, and one just saw in this absolutely barren country that by the way he put on the paint he was able to give it such an amazing living quality, give the reality that Crau has of just plain, bare land. The living quality is what you have to get." (I 174)

If so, how could Bacon as a modern painter create his own pictorial fact from the heritage of his precursors in art history? As Bacon himself acknowledges, "every artist fits into a context, is influenced by his particular heritage and is placed at a certain point in time."³¹ Accordingly, Deleuze contextualizes the particular points of historical references for the Figure. In particular, Deleuze focuses on ancient Egypt and the works of Michelangelo.³² First, Bacon often reveals his admiration of the Egyptian art. "I do think that Egyptian art is the greatest art that has happened so far."³³ As Deleuze cites, Bacon had explained that he "could never dissociate myself from the great European images of the past - and by 'European' I mean to include Egyptian, even if the geographers wouldn't agree with me." (FB 122) Second, Bacon continues to explain that he learned about "the amplex, the grandeur of form" from the works of Michelangelo: "I am sure that I have been influenced by the fact that Michelangelo made the most voluptuous male nudes in the plastic art." (I 114) In this sense, Deleuze also notes that "a great painter never recapitulates the history of painting in his own work in an eclectic manner. ... Rather, it would be like the space covered by the unity of a single, simple gesture." (FB 135) With that "brevity" in mind, let us trace the concrete connection toward

³¹ Archimbaud, Michel, *Francis Bacon: in conversation with Michel Archimbaud*, p.77. Bacon further explained that, "what seems more interesting to me is the history of painting or of the arts in general - in order to understand what's made a certain painter, look at where he comes from, see who and what has inspired his work, see if he has managed to add something, even if it's almost nothing, to the long chain of those who have practiced the art in which he expresses himself - yes, to do that, it's perhaps useful to know a little about the history of painting or of music." *Ibids.*, pp.76-77.

³² As the historical references for Bacon's Figure, Deleuze also refers to the Christian and Gothic arts. However, I chose to limit my analysis to ancient Egypt and the works of Michelangelo as both Bacon and Deleuze had referred to them as precursors of Bacon's works.

³³ Peppiatt, Michael. *Francis Bacon: studies for a portrait*. London: Yale University Press, 2008. p.190.

the reinvention of the Figure in Bacon's canvases. (FB 79) We are dealing with this subject here because the former assists us in understanding the rhythmic sensation in Bacon's painting, while the latter allows us to clarify the pictorial fact in Deleuze's interpretation of Bacon's canvases.

Above all, Deleuze points to the Egyptian bas-relief sculptures, which are the slightly low raised works of reliefs in Egyptian temples and pyramids. Here, Deleuze mainly refers to the explanation presented by the Austrian art historian, Alois Riegl, and the French philosopher, Henri Maldiney. Riegl explains that Egyptian art attempts to solely shield the perpetual essence of the form from all changeable accidents. (FB 123). As Riegl puts it, "each [Egyptian] figure is delineated by a solid contour line and is thus displayed a self-contained entity, while the surrounding ground asserts itself as a necessary evil."³⁴ Thus, Egyptians paid attention to the close-range view, only revealing the objective surface of what we directly see. What they contrive is the bas-relief, which only clearly appeared in close-ups. In that sense, Riegl indicates that "anyone who carefully examines the ancient Egyptian image will recognize that they were conceived for strictly near viewing. With even the slightest movement beyond a near viewpoint, all modeling vanishes, and they become like flat mirages. [fig.10]"³⁵

However, why does Deleuze care about the close view? In order to understand

³⁴ Riegl, Alois *Historical Grammar of the Visual Arts*, p.194-6. Riegl considers "the basic Egyptian conception of the work of art as a static and self-contained unit." (Ibid., p.195)

³⁵ Riegl, Alois. *Historical Grammar of the Visual Arts*, p.191. This reference image is included on page 456 of this book.

Deleuze's such interest, we should note the difference in tactility between close-view and distant-view. The latter distant range tends to expand our viewing to estimate the entire volume of a three-dimensional shape in perspective. For instance, when we see the Greek statue at a distance, our eyes are likely to comprehend it in its entirety. Simultaneously, our eyes at a distant range almost automatically hierarchize the distance of each part of the statue, instead of closely exploring and observing each surface of such statute individually. Accordingly, Deleuze explains that distant viewing, which is never frontal, naturally attains the "*primacy of the foreground*." (FB 125, Deleuze's emphasis)

By contrast, in the close vision, our eyes tend to focus equally on each flat surface. Here, our nearsightedness is led to directly survey the tactility of each subtle part of the presentational surface of the object. In this regard, Deleuze invokes Maldiney. Maldiney describes that, "in the spatial zone of closeness, the sense of sight behaves just like the sense of touch, experiencing the presence of the form and the ground *at the same place*" (FB 189, Maldiney's emphasis) Hence, I assume that closely looking at the minimum depth of bas-relief could let our eyes sense such a subtle and adjacent boundary of the form and the ground. At such point, our sense of sight operates to infuse our visual appreciation with a sense of tactile appreciation. This might be the reason why Deleuze explains that "it is a frontal and close view that assumes this haptic function, since the form and the ground lie on the *same plane* of the surface, equally close to each other and to ourselves." (FB 122-123)

Then, what is haptic? The term, "haptic," was coined by Riegl by borrowing from the Greek verb *apto* (to touch). In effect, in many parts of *Francis Bacon*, Deleuze repeatedly uses "close-viewing" and "haptic" together.³⁶ For example, Deleuze explains the relation between the Figure and the field as follows: "They [fields] are not beneath, behind, or beyond the Figure, but are strictly to the side of it, or rather, all around it, and are thus grasped in a close view, a tactile or 'haptic' view, just as the Figure itself is." (FB 5) In the end, the haptic view is the visual sensation wherein sight and touch are closely intertwined together to explore and "feel" the presentational surface of an object simultaneously, thereby creating a dual sensation despite the use of only one set of sensing organs—our eyes. Such visual and tactile sensations attest to the production of the rhythmic sensation that immediately involves and communicates two different senses at once. (FB 122)

Yet, how could we connect the haptic view in Egyptian bas-relief and Bacon's paintings? First, Riegl underlines the following fact: "what relief and painting share is their purely flat and planar ground."³⁷ Not only Riegl but also Deleuze emphasized that the close relation of the Figure and the field in Bacon's flat canvases is grasped in the haptic view. "*It is the correlation of two sectors on a single plane, equally close.*" (FB 5, Deleuze's emphasis) However, we know that Egyptian bas-relief contains actual carved depth, while Bacon's canvases are painted on a flat plane. Here, Deleuze makes a key discovery that the close relation of the Figure and fields in Bacon is neither a relationship of depth or distance nor

³⁶ Also see p.126, 133, 135. The term, "proximity," is often introduced to explain the haptic view in *Francis Bacon*.

³⁷ Riegl, Alois. *Historical Grammar of the Visual Arts*, p.193.

incertitude of light and shadow.³⁸ For example, we could see the close view focusing directly on the dynamic and subtle texture of the face in the field in *Study of the Isabel Rawsthorne* [fig.8] and *Study for Head of Lucian Freud* [fig.9]. By virtue of this particular colour treatment in the haptic view of Bacon's Figure and the field, the diverse tactile sensations could be more strongly evoked, and such sensations can be further culminated in close viewing of the Figure and the field. But, how can this be? We shall examine this process in further detail in Chapter 3.

The second historical references for the Figure are the works of Michelangelo. It is almost a certainty that Michelangelo's Figure is the most important reference for Deleuze as it appeared in the preface and the finale of the last chapter in *Francis Bacon*.³⁹ In the bodies incarnated by Michelangelo, Deleuze discovers such an exceptional force of the intense tactile sensation. In Michelangelo's entwined Figures, our eyes hardly rest, but follow the bodily forms due to the seemingly incessant twisting of the bodies. Here, Deleuze sees a strong bodily activity continuously welling up like a "serpentine" movement. Deleuze's main reference for his understanding of the works of Michelangelo is *Michelangelo: The Painter* by the Italian art historian, Luciano Bellosi. In *Francis Bacon*, Deleuze also refers to Michelangelo's *The Holy Family (Doni Tondo)* [fig.11] described in Bellosi's book. The following citation is a depiction of Bellosi's observation of the figures in

³⁸ "It is this system, this coexistence of two immediately adjacent sectors, which encloses space, which constitutes an absolutely closed and revolving space [*un espace absolument clos et tournant*], much more so than if one had proceeded with the somber, the dark, or the indistinct." (FB 6)

³⁹ "But what is interesting is the way in which Bacon, for his part, breaks with figuration: it is not impressionism, not expressionism, not symbolism, not cubism, not abstraction . . . Never (except perhaps in the case of Michelangelo) has anyone broken with figuration by elevating the Figure to such prominence." (FB xiv)

a close-knit composition of *The Holy Family*.

To get his spiral effect, Michelangelo twists the figures and makes their bodies bend in a movement that is difficult and complicated. ... The *Doni tondo* is undoubtedly the first painting which bears the mark of Mannerism. Look, for instance, at the standing nude on the right of the picture. The body is elastic and agile.⁴⁰

As we have seen in Bacon's Figure in section 1.2, Deleuze also observes the dynamic and spasmodic forces reveling in Michelangelo's Figure.

We witness the revelation of the body beneath the organism, which makes organism and their elements crack or swell, imposes a spasm on them, and puts them into relation with forces - sometimes with an inner force that arouses them, sometimes with external forces that traverse them. (FB 160-161)

This exactly shows how the forces render our sensation, and goes far beyond the figurative in the similar manner of the Bacon's Figure. Here, we are led to see its own movement, the pictorial fact itself. "It is as if the organisms were caught up in a whirling or serpentine movement that gives them a single 'body' or unites them is a single 'fact,' apart from any figurative or narrative connection." (FB 131) That is to say, only from the viewpoint of the figurative, it contains unnatural bodies, which fail to accurately represent "natural" bodies in *The Holy Family*. If we see them as the Figure, these bodies could be what pictorially manifest our ordinary

⁴⁰ Bellosi, Luciano. *Michelangelo: The Painter*, New York: Grosset & Dunlap, 1978. p. 9.

bodies undergoing the production of sensation and experiencing the forces. "The body seems to enter into particularly mannered postures, or is weighed down by stress, pain, or anguish. But this is true only if a story or a figuration is reintroduced: figurally speaking, these are actually the most natural of postures." (FB 161) In that sense, Deleuze praises that "it is Michelangelo who inspires this pictorial fact in Bacon. (FB 161)⁴¹

By virtue of the change of viewpoint from the figurative to the Figure that Deleuze offers through the examples of Michelangelo and Bacon, we can concentrate on ordinary bodies, which undergo invisible forces and constantly produce sensation captured by painting. In that regard, we could say that the pictorial fact itself is the successful result of "the possibilities of what can be done with the paint on its own" in Bacon's sense. (I 23)

Moreover, Deleuze emphasizes that "it was with Michelangelo ... that the Figure or the pictorial fact was born in its pure state, and which would no longer need any other justification than 'an acrid and strident polychromy, striated with flashes, like a metal plate.'" (FB 161) In these phrases describing *The Holy Family*, we can see the rhythmic sensation in that there is a sense of pungent smell, screeching hearing, iridescent colour of the sight, and sharply edged touch simultaneously.⁴²

⁴¹ "The painting exists by making *the pictorial fact*. In the history of art, it was perhaps Michelangelo who made us grasp the existence of such a fact more forcefully." (Deleuze's emphasis, FB 160)

⁴² The source of these quoted phrases at the end of page 161 in *Francis Bacon* is unspecified. However, I discovered that Deleuze revises Bellosi's description of Michelangelo's *The Holy Family*. "Here, in effect, everything is as highly finished and polished as in his marble Pieta in Saint Peter's. He uses a sharp, strident range of colours,

Furthermore, in Bacon's Figure, the rhythmic sensation that exceeds organic boundaries of the sense are the haptic sight, as we have discussed through the Egyptian bas-relief. This haptic sight could be one of the proper examples of the rhythmic sensation since it involves the eye and the hand together even when we just observe the canvases without touching. This reveals the presence of the rhythmic sensation traversing the sight and the touch simultaneously in the body without organs. Subsequently in the following Chapter 2, we shall examine how Bacon could constitute the Figure in his act of painting, which provides the process of producing the presence of forces and sensation into the Figure's bodily deformation.

with the iridescent qualities of sheet metal, the very colours... We have here a total negation of Leonardo's conception of painting, with its figures immersed in soft shadows. There is something uneasy and restless here, but it is above all the strident colour scheme that places the painting outside the framework of serene classicism." *Michelangelo: The Painter* p. 9.

Chapter 2. Modulation of the Figure

2.1 From Diagram to Modulation

In the previous chapter, we have understood that the aim of the Figure is to capture the forces, which are usually overlooked by the viewpoints of representation or figurative. Deleuze claims that Bacon's Figure directly captures the forces and the sensation in its own manner. However, we still do not know how the brushstrokes of the Figure could trap the forces in the canvas. In order to understand this critical point of change, Deleuze points to the "diagram." However, "diagram" for Deleuze deviates from our usual understanding of such "diagram."

To begin with, let us refer to the descriptive meaning of the diagram in *Francis Bacon*. Deleuze describes the diagram as trace or mark (graph) produced by passing through (dia-) the painter's characteristic marking on the canvas. For example, Deleuze defines and depicts the diagram as follows.

The diagram is the operative set of asignifying and nonrepresentative lines and zones, line-strokes and color-patches. ... Van Gogh's diagram, for example, is the set of straight and curved hatch marks that raise and lower the ground, twist the trees, make the sky palpitate, and which assume a particular intensity from 1888 onward. (FB 101-102)

Particularly, in Bacon's painting, we can clearly see and trace strongly and roughly marked diagram by using various tools like "a brush, broom, sponge, or rag" on the Figure. (FB 100) Bacon states that "I impregnate rags with colour, and

they leave this kind of network of colour across the image. I use them nearly always." (I 90) Accordingly, Deleuze explains that, "Bacon defines it [his act of painting] in this way: make random marks (lines-traits); scrub, sweep, or wipe the canvas in order to clear out locales or zones (color patches); throw the paint, from various angles and at various speeds." (FB 99-100) However, we need to go beyond the descriptive definition of the diagram in order to understand its role in producing Bacon's Figure. In effect, Deleuze explicitly states a specific source of this term diagram in the particular context of Bacon's painting. Deleuze explains it is derived from "the very important text from the interviews" of Bacon. (FB 184)

Very often the involuntary marks are much more deeply suggestive than others ... the marks are made, and you survey the thing like you would a sort of graph [*diagramme*]. And you see within this graph the possibilities of all types of fact being planted. ... for instance, if you think of a portrait, you maybe have to put the mouth somewhere, but you suddenly see through this graph that the mouth could go right across the face. (I 56)

As Bacon puts it, the graph or diagram is what appears suddenly and suggests all types of possible pictorial elements with rags or sponges by practice. Among these "possibilities of all types of fact," certain strokes or shapes could be successfully rendered as the Figure's partial element such as its mouth. This changing of the diagram into a mouth shows a productive connection between "not-yet-Figure" composed of mere brushstrokes and the Figure. That is, the diagram could become the dynamic traces interweaving the pre-Figure status and the finished Figure. This

extremely fortuitously-marked diagram is in between the mere shapes and the finally elevated elements of the Figure.⁴³ Given that the two moments existing before and after the completion of the Figure are intertwined as a result in the diagram itself, we can say that the diagram is a temporal path, which leads a complete change into the Figure. This is why Deleuze claims that the diagram is temporal. "It is thus a temporal diagram, with two moments [of the before and of the after the Figure]. But the diagram connects these two moments indissolubly." (FB 111-112)⁴⁴ If the diagram fails to function as this temporal path, Bacon explains that it is impossible to simply go back to the past and try to further it again.⁴⁵ In short, there is an accidental connection to the Figure via the temporal diagram, which could open the successive path that links the critical time between the mere possibilities of the Figure and the actual Figure.

But how does the temporal diagram in Bacon's act of painting drives a

⁴³ In this context, Bacon also explains that, "I'm always trying through chance or accident to find a way by which appearance can be there but remade out of other shapes." (I 105)

⁴⁴ When Deleuze refers to "temporal diagram," Deleuze tries to explain this temporal character of diagram through Cézanne. "It is out of chaos that 'stubborn geometry' or 'geologic lines' first emerge; and this geometry or geology must in turn pass through the catastrophe in order for color to arise, for the earth to rise toward the sun. It is thus a temporal diagram with two moments. But the diagram connects these two moments indissolubly." (FB 111-112) However, Deleuze's explanation of Cézanne here is what gives us a clue to understand the temporal character of diagram not only in Cézanne but also in Bacon. In the conversation with the poet Joachim Gasquet and Cézanne that Deleuze refers, Cézanne states the important turning point that "stubborn geography or geometry" suddenly regenerates trees or houses on his canvas. Cézanne describes this critical moment as follows. "An airborne, colorful logic quickly replaces the somber, stubborn geography. Everything becomes organized: trees, fields, houses. I see." *Conversations with Cézanne*, Trans. Lawrence, Julie Cochran. Ed. Michael Doran. Berkely: University of California press, 2001.p. 114.

⁴⁵ When Sylvester asks that "can you never get it back once it's gone over the top?" Bacon replies that "not now, and less and less. As the way I work is totally, now, accidental, and becomes more and more accidental, and doesn't seem to behave, as it were, unless it is accidental, how can I recreate an accident? It's almost an impossible thing to do." (I 17-18)

resemblance between the mere involuntary swiped mark and the particular element like a mouth in the reconstituted Figure? We cannot find any obvious similitude between the diagram and a certain element of the Figure. For example, when we see *Study for Head of Lucian Freud* [fig.9], the green swiped diagram seems to mark the sunken area between the forehead and nose. In this context, Bacon also states that:

I painted a head of somebody, and what made the sockets of the eyes, the nose, the mouth were, when you analyzed them, just forms which had nothing to do with eyes, nose or mouth; but the paint moving from one contour into another made a likeness of this person I was trying to paint. (I 12)

In this sense, Deleuze declares that "Bacon's constant formula: create resemblance, but through accidental and nonresembling means." (FB 98) This particular formula or approach is completely different from the traditional method of rendering similar organic shapes in a traditional portrait, where a resemblance is produced by copying an organic structure of the human nose or eyes.

In addition, we need to note that Bacon's method of creating a portrait is very different from the "symbolic *code*" espoused by certain abstract paintings. (FB 104, Deleuze's emphasis) For example, Deleuze refers to the abstract paintings of French painter Auguste Herbin. Herbin attempts to make a resemblance by organizing particular form and colour in a certain order as its own pre-given code. "Abstract painting took the elaboration of such a properly pictorial code very far (as in Auguste Herbin's 'plastic alphabet,' in which the distribution of forms and

colors can be done according to the letters of a word.)" (FB 104) In this system, Herbin reinvents the letter alphabet, "U," to correspond to the colour blue, accompanied by hemispherical forms.

However, Bacon's formula of creating the Figure neither relies on the traditional logic of the similitude nor the symbolic logic of the code. If so, what is Bacon's logic to produce the resemblance? Deleuze describes the creative process or passage toward the Figure, "a pure logic" of painting via the temporal diagram.

But this passage, whether abrupt or gradual, is the great moment in the act of painting. For it is here that painting discovers, deep in itself and in its own manner, the problem of a pure logic: how to pass from the possibility of fact to the fact itself? For the diagram was only a possibility of fact, whereas the painting exists by making present a very particular fact, which will call *the pictorial fact*. (FB 160, Deleuze's emphasis)

Then, how could we understand the sudden involvement of the temporal diagram in the creative logic of Bacon's Figure, the pictorial fact? Deleuze claims that the diagram works in the productive logic of modulation rather than depending on the logic of the similitude or the digital code. Deleuze declares as follows: "*it is perhaps the notion of modulation in general (and not similitude)* that will enable us to understand the nature of the diagram." (FB 117, Deleuze's emphasis) "The diagram ... does not act as a code, *but as a modulator*." (FB 120, Deleuze's emphasis) Generally, we know that the word, modulation, in the broad sense implies all the dynamic variation in a certain time akin to countless changes

entailing the play of some melodies. Based on this general meaning of modulation, we should consider the particular context of the word, modulation, which Deleuze uses in *Francis Bacon*. Deleuze states that he borrows this notion directly from the French philosopher Gilbert Simondon.⁴⁶

Gilbert Simondon develops his notion of modulation in *L'individuation à la lumière des notions de forme et d'information* (*Individuation in the light of the notions of form and information*) to escape from the classical understanding of the hylomorphic model, which presupposes the unilateral relation between the imposing form and the imposed matter. For example, the form-matter model typically presumes the pre-given existence of the active form like the mold and the molded matter. For instance, we can think of "molding of a brick, a prototype of the human technique, but above all, a reference example for the hylomorphic thought, of which it seems to present the imposition of an external form (the mold) on a passive matter (clay)."⁴⁷ However, as Simondon points out, this type of "form-matter" model tends to connect only one case of imprinting causality in the process of formation. To be specific, this single linear progression by the form and the matter conceals the temporal and dynamic process involving countless possibilities of formation in-between the form of a mold and a matter. In this sense,

⁴⁶ When Deleuze refers to "a temporal, variable, and continuous mold, to which alone the name of *modulation* belongs, strictly speaking," in his footnote he clarifies that the exact explanation of modulation is borrowed from Simondon. (FB 134)

⁴⁷ Sauvagnargues, Anne. "Soit le moulage d'une brique, prototype de la technique humaine, mais surtout, exemple de référence pour la pensée hylémorphique, dont il semble présenter la validation la plus convaincante. Ne consiste-t-il pas en l'imposition d'une forme externe (le moule) à la matière passive (l'argile)?... En fait, l'application abstraite des notions de matière et de forme gêne la réflexion, car seule compte l'opération de mise en forme, et la "prise de forme" dynamique et réelle qui en résulte." *Deleuze L'empirisme transcendantal*. Paris: Presses Universitaires de France. 2010. p.247.

Simondon explains that "this connection is not unique and unconditional; what is considered as the unique formation is often only the last episode of a series of transformation."⁴⁸ With the notion of modulation, Simondon leads us to comprehensively consider what he calls "taking (of) form [*prise de forme*]" in that it includes the dynamic possibilities of the interplay between a mold and a matter while the formation is actually progressing.⁴⁹

For his examination of "taking (of) form" by the modulation, Simondon describes the formation of a crystal—crystallization—as a fundamental model. The process of crystallization occurs when a supersaturated solution in an amorphous state suddenly encounters a crystalline germ. To be specific, let us consider a supersaturated solution corresponding to a matter, and a crystalline germ corresponding to an early form of a crystal. If a crystalline germ successfully starts to actualize, we can observe its growth and solidification into crystalline solid as time goes by.

Here, Simondon notes that the supersaturated solution should already have the requisite amount of energy for crystallization. Only when a sufficient amount of potential energy in a supersaturated solution encounters another form of energy in the crystalline germ, could it abruptly trigger a radical change from a liquid to a

⁴⁸ Simondon, Gilbert. "Cette mise en relation n'est pas unique et inconditionnelle; elle peut se faire par étapes; ce que l'on considère comme la mise en forme unique n'est souvent que le dernier épisode d'une série de transformation." *L'individuation à la lumière des notions de forme et d'information*, p.42 (Hereafter referred to as IFI)

⁴⁹ From the introduction, we can find this term "taking of form [*prise de forme*]" important in Simondon (IFI 24)

crystalline solid. Accordingly, a crystalline germ could be understood as a singularity in the sense that it leads to a cataclysmic change.⁵⁰ For Simondon, modulation is the very process of the "taking [of] form" through dynamic and simultaneous distribution of energies. In this regards, Simondon claims that "the distribution of energy is decisive in a taking [of] form ... The matter is what transports this energy and the form is what modulates the distribution of this same energy."⁵¹ That is to say, modulation in Simondon is the continuous process of formation of material through the distributing and harnessing of forces.

However, we should note that this crystalline germ or seed is not an absolute and pre-given cause that causes a crystalline solid to the same fixed center. Instead, it is an important trigger:

In fact, there is never a completed crystal; each crystal is infinite by right, in the process of being made, and is made with a seed which incorporates the environment and forces it to crystallize. ... *It is a crystal which is always in the process of formation, expansion,*

⁵⁰ In *Logic of Sense*, Deleuze invokes this term in the context of crystal's edges. "Singularities possess a process of auto-unification, always mobile and displaced to the extent that a paradoxical element traverses the series and makes them resonate. ... Everything happens at the surface in a crystal which develops only on the edges." p. 103. Also, Bonta and Protevi define singularities for Deleuze as follows. "Singularities indicate self-ordering capacities of systems and thus are used to model virtual possibilities, that is, the patterns (attractors) and thresholds (bifurcations) of intensive processes subtending assemblages. Impersonal and pre-individual in the virtual field, singularities are 'captured' or 'imprisoned' in actual strata." *Deleuze and Geophilosophy A Guide and Glossary*, p.143. Zourabichvili points out that, generally, in Deleuze, there is no particular difference between a singularity and singularities: "it will be noticed that Deleuze passes easily from a singularity to *singularities*, as if each singularity were already several." *A Philosophy of the Event : Together with The Vocabulary of Deleuze*, (Zourabichvili's emphasis, p.200).

⁵¹ Simondon, Gilbert. "C'est la répartition de l'énergie qui est déterminante dans la prise de forme, ... La matière est ce qui véhicule cette énergie et la forme ce qui module la répartition de cette même énergie." (IFI 46)

which makes everything it touches crystallize, and to which its seeds give a capacity for indefinite growth.⁵²

In this context, Lee also notes that "a point of action as a germ continues to move along its surface as the crystal grows larger. In this sense, the genesis of a crystal is in a gradual, de-centered, and unlimited individuation."⁵³ When it comes to this formative process, it is obvious that we cannot foresee or predetermine any single form of the tiny crystal piece.

As we have seen in the example of the crystal formation from a liquid matter, temporal modulation allows us to understand the genesis of the form under a dynamic interplay of the heterogeneous forces of two matters in the same, singular milieu as a newly crystalline solid. In this sense, Simondon states that this modulation acts as "*a continuous temporal mold*" for the material in that the mold involves the continuous creation or casting of the formable material.⁵⁴ In short, the temporal modulation is a productive process of the continuous formation of the material body by exploiting the variable forces.⁵⁵

⁵² Deleuze, Gilles. *Cinema II: The Time-Image*. Trans. Hugh Tomlinson and Robert Galeta. Minneapolis: University of Minnesota Press, 1997, (pp. 88-89 my emphasis)

⁵³ 이찬웅 (Chang-Woong Lee), 들뢰즈와 시몽돈 - 변조, 지층, 환경 ("Deleuze and Simondon - modulation, strate, milieu"), 한국철학회(Korean Philosophical Association), vol.131. 2017, 5. p.131.

⁵⁴ "Une modulateur est un *moule temporel continu*." (IFI 47, Simondon's emphasis)

⁵⁵ Simondon specifically points out three different presences of energies in modulation. "The high potential energy of the amorphous substance in a metastable state, the low energy provided by the crystalline germ (modulating energy, information), finally, a coupling energy of the amorphous substance and the crystalline germ, which is confused with the fact that the amorphous substance and the germ form a physical system." ["La forte énergie potentielle de la substance amorphe [en état métastable], la faible énergie apportée par la germe cristallin(énergie modulante, information), enfin, une énergie de

From Simondon, Deleuze emphasizes the temporal modulation in that it already includes the implication of its temporality in the process of the productive formation under the dynamic forces.⁵⁶ Here is how Deleuze and Guattari describe it in *A Thousand Plateaus*.

What Simondon criticizes the hylomorphic model for is taking form and matter to be two terms defined separately, like the ends of two half-chains whose connection can no longer be seen, like a simple relation of molding behind which there is perpetually variable, continuous modulation that is no longer possible to grasp. The critique of the hylomorphic schema is based on 'the existence, between form and matter, of a zone of medium and intermediary dimension,' of energetic, molecular dimension—a space unto itself that deploys its materiality through matter, a number unto itself that propels its traits through form.⁵⁷

Deleuze and Guattari apply this modulation of the forces and the materials not only in the general context of criticizing the hylomorphic model but also in the context of an artwork. We could see here that they emphasize the materials-forces

couplage de la substance amorphe et du germe cristallin, qui se confond avec le fait que la substance amorphe et le germe forment un système physique."] (IFI 87)

⁵⁶ For example, see Deleuze, Gilles. *The Fold: Leibniz and the Baroque*. Trans. Tom Conley. Minneapolis: The University of Minnesota Press, 1993. "The new status of the object no longer refers its condition to a spatial mold—in other words, to a relation of form-matter—but to a temporal modulation that implies as much the beginnings of a continuous variation of matter as a continuous development of form." p.19.

⁵⁷ See *A Thousand Plateaus: Capitalism and Schizophrenia 2*, Trans. Brian Massumi. (Minneapolis: University of Minnesota, 1987, p.409. (Hereafter referred to as ATP) "But Simondon demonstrates that the *hylomorphic* model leaves many things, active and affective, by the wayside. On the one hand, to the formed or formable matter we must add an entire energetic materiality in movement, carrying *singularities or haecceities* that are already like implicit forms that are topological, rather than geometrical, and that combine with processes of deformation." (p.408, Deleuze and Guattari's emphasis) Not only in this text, Deleuze frequently invokes Simondon's contribution in that it allows us to think the dynamic relation of the forces-materials, instead of the form-matter in many of his text.

relation in modulation rather than the matter-form relation inhylomorphic model.

The essential relation is no longer matters-forms. ... It is now a direct relation *material-forces*. A material is a molecularized matter, which must accordingly "harness" forces; these forces are necessarily forces of the Cosmos. There is no longer a matter that finds its corresponding principle of intelligibility in form. It is now a question of elaborating a material charged with harnessing forces of a different order: the visual material must capture nonvisible forces. Render visible, Klee said; not render or reproduce the visible. (ATP 342, Deleuze and Guattari's emphasis)

In *Francis Bacon*, Deleuze also consistently demands the replacement of the form-matter relation with the materials-forces relation in temporal modulation in order to elucidate the formation of the Figure in the various forces.⁵⁸ In considering Bacon, Deleuze claims as follows in the preface of the relevant text: "Bacon's bodies, heads, Figures are made of flesh, and what fascinates him are the invisible forces that model flesh or shake it. This is the relationship *not of form and matter, but of materials and forces* - making these forces visible through their effect on the flesh." (FB x-xi, my emphasis)⁵⁹

⁵⁸ In the context of invoking modulation in *Francis Bacon* and *A Thousand Plateaus*, Deleuze invokes the task of art as follows: "to render visible forces that are not themselves visible." (FB 56). Also, in the short text Deleuze publishes in 1978 titled "*Making Inaudible Forces Audible*," he says that "the material is there to make forces audible that are not audible in themselves, such as time, duration and even intensity. The *material-force* couple replaces the *matter-form* couple." *Two Regimes of Madness*, (Deleuze's emphasis p.160) Even though the context here is for explaining the music of French Musician Pierre Boulez, as Seong indicates, it is not only limited to that particular context. See 성기현 (Seong, Gihyeon), 질 들뢰즈의 감각론 연구 ("A study of the Theory of Sensation of Gilles Deleuze "), 박사학위논문, 서울: 서울대학교 2017, 8. p. 43.

⁵⁹ Deleuze and Guattari. "For Simondon exposes the technological insufficiency of the matter-form model, in that it assumes a fixed form and a matter deemed homogenous. It is the idea of the law that assures the model's coherence, since laws are what submit matter to

To put it concretely, I think the former term, "forces," here could be what continuously deform the Figure as we have discussed in the previous chapter. On the other hand, the latter term, "materials," could be concerned as the material structure, which is the field and the material body of the Figure.⁶⁰ In this regard, we could understand what Deleuze meant when Deleuze claims that he can find "a temporal, variable, and continuous mold, to which alone the name of *modulation* belongs, strictly speaking" in Bacon. (FB 134, Deleuze's emphasis) Between the Figure and the field, all the forces and the materials would also be modulating indiscernibly together. In sum, the formative process of the modulation between materials and the forces is Bacon's creative logic of sensation.⁶¹

Now, let us return to the specific issue of how the temporal diagram modulates the forces in the formation of Bacon's Figure. As we have discussed, the diagram is

this or that form, and conversely, realize in matter a given property deduced from the form. But Simondon demonstrates that the *hylomorphic* model leaves many things, active and affective, by the wayside. On the one hand, to the formed or formable matter we must add an entire energetic materiality in movement, carrying singularities or haecceities that are already like implicit forms that are topological, rather than geometrical, and that combine with processes of deformation." (ATP 408, Deleuze and Guattari's emphasis) Also, Sauvanagues notes that "since the Figure is said to be a sensible form, it is less a matter of repudiating forms than proposing a new conception of form, such as material, sensible, variable, and intensive form in modulation, and not as given, abstract form." Sauvanagues, *Deleuze and Art*. Trans. Samantha Bankston. Croydon: Bloomsbury Publishing PLC, 2013. p.144.

⁶⁰ Deleuze states that "the body is the material of the Figure." (FB 20)

⁶¹ Moreover, Niamh McDonnell and Sjored van Tuinen note that Deleuze refers the modulation in the context of painting in his TV interviews with Claire Parnet, *Abécédaire* as follows. "In *Abécédaire*, Deleuze draws an analogy between this production of resemblance and colourist painting - the plane of immanence corresponding to the canvas and the concept to colour (ABC H). With Cézanne or Van Gogh, chromatic differentials and the singularities that distribute them constitute the diagram or outline, which follows the modulations of form. This process of modulation does not start from a *tabula rasa*, but rather begins from the middle, from informal and pre-individual traits covering the canvas, extending or stretching and pre-individual clichéd figuration and subordinating it to infinite and monstrous deformation." *Deleuze and the Fold: A Critical Reader*. Basingstroke: Palgrave Macmillan. 2009. p.3.

a crucial temporal path in that it intertwines the status between the Figure and not-yet-Figure on the canvas. Indeed, Deleuze refers to the diagram as "a germ of order ... the new order of the painting." (FB 102) Further, Deleuze also states: "To say that the diagram ... is a stopping point in the painting is not to say that it completes or constitutes the painting; indeed, on the contrary. It acts as a relay." (FB 138)⁶² In that sense, I think this role of Bacon's diagram is analogous to that of the crystalline seed since it acts as an intermediate singularity in between its environment and the Figure in its formative process.⁶³

On the other hand, the supersaturated solution as an environment harboring the crystal may be analogous to the field since this field is also an environment surrounding the Figure. Just as the forces between the seed and that of the supersaturated solution resonate and modulate simultaneously in the formation of the crystal, a dynamic mutual interplay between the forces of the field and that of the diagram continuously produce the Figure's formation.

At this point, it is important to remember that "the action of forces upon the body" produces nothing but a "sensation," as we have discussed in Chapter 1. (FB 45)

⁶² Interestingly, Simondon also explains that crystal germ is a successive relay in the forming process. "No doubt, this modulation is possible because the successive stages of the developing crystal serve as a relay for this primitive structuring singularity." [San doute, cette modulation est possible parce que les étapes successives du cristal en train de se développer servent de relais à cette singularité structurante primitive.] (IFI 86)

⁶³ This material environment would be the supersaturated solution to crystal germ. Indeed, Simondon considers a crystal germ as a singularity. And that is what still conserved in the resulted structure of crystal. "The singularity, or information, is that in which there is communication between orders of magnitude; the catalyst of the individual, it is conserved in the individual." ["La singularité, ou information, est ce en quoi il y a communication entre ordres de grandeur ; amorce de l'individu, elle se conserve en lui."] (IFI 97)

That is to say, the Figure's body in its formation necessarily involves the production of sensation. Indeed, the forces, the materials, and the sensation would be indiscernibly coagulated on the canvas. In this sense, "every sensation, and every Figure, is already an 'accumulated' or 'coagulated' sensation, as in a limestone figure. Hence the irreducibly synthetic character of sensation." (FB 37)⁶⁴ In sum, the Figure itself is the material evidence attesting to the irreducibly synthetic sensation via the productive and formative process of the forces-materials in the temporal modulation. In this sense, Deleuze and Guattari postulate as follows.

It is difficult to say where in fact the material ends and sensation begins; preparation of the canvas, the track of the brush's hair, and many other things besides are obviously part of the sensation. How could the sensation be preserved without a material capable of lasting? And however short the time it lasts, this time is considered as a duration. (WP 166)

With this in mind, we shall concretely examine the temporal modulation occurring in between the Figure of the field in relation to the temporal interplay. In *Francis Bacon*, Deleuze frequently describes each temporality in Bacon's Figure and the field.⁶⁵ However, Deleuze does not explain how these two work together. Given that we have understood the productive logic of Bacon's Figure through the

⁶⁴ Bacon explains that "the longer you work, the more the mystery deepens of what appearances is, or how can what called appearance be made in another medium. And it needs a sort of moment of magic *to coagulate colour and form so that it gets equivalent of appearance*, the appearances that you see at any moment, because so-called appearance is only riveted for one moment as that appearance." (I 118, my emphasis)

⁶⁵ For instance, Deleuze says "Time seems to result from color in two ways." (FB 143) We can refer to following pages in *Francis Bacon*; xiv, 48, 84-85, 143, 148, 150, 161. Furthermore, Deleuze always refers to the modulation between the two modes of time between the Figure and the field. We shall examine this part in the next chapter.

temporal modulation of the crystal, consideration of crystal's dual interplay of time in Deleuze's other texts could be one of the proper ways to understand "time in two ways" in Bacon. (FB xiv) Fortunately, Deleuze explains how time operates dually by explicitly referring to the example of "crystal" in his other texts: "The Actual and the Virtual" and *CINEMA 2: Time-image*.⁶⁶ Based on his explanation of the crystal and time in these texts, I shall attempt to understand the interplay of dual temporality in Bacon's canvases.

2.2 Crystallization as Temporal Modulation

Before delving into the dual operation of time via the crystal in Deleuze's other texts, we should note that the time produced in paintings we discuss here is related to "the force." Deleuze especially emphasizes two aspects of "the force of time" in Bacon's paintings: "Can life, can time, be rendered sensible, [and be] rendered visible? To render time visible, to render the force of time visible – Bacon seems to have done this twice." (FB 63)⁶⁷ Yet, what is the "force of time" here? Given that the force for Deleuze is a condition that produces a sensation, I argue that "the force of time" could be understood as a condition that produces the sensation of time.

⁶⁶ The text "The Actual and the Virtual" is included in Appendix of *Dialogue*, published in 1977. pp.179-185. Also, this two temporality of the crystal repeatedly appears in Deleuze's other text *Cinema 2: The Time-Image*. It provides an even more detailed explanation of the two temporalities of the crystal.

⁶⁷ We can find a similar expression invoking time and force in *What is Philosophy*. "Making the invisible forces visible in themselves, drawing up figures with a geometrical appearance but that are no more than forces – the forces of gravity, heaviness, rotation, the vortex, explosion, expansion, germination, and *time*." (WP 182, my emphasis) Subsequently, Deleuze and Guattari add in the parenthesis that: "as music may be said to make the sonorous force of time audible, in Messiaen for example, or literature, with Proust, to make the illegible force of time legible and conceivable)." (WP 182)

If so, how could this condition work? Precisely speaking, this condition works when the latent forces encounter each other on a body. This encounter can be well observed in the temporal modulation, the creative process of the formation which coagulates the forces and the materials together at every moment. As we have examined through the example of the dynamic formation of crystallization, in Bacon's paintings, "forces" correspond to the elementary forces which concern the continuous formation of the Figure's expanding and contracting body, and "materials" correspond to the materials of the Figure and of the field. When these "forces" act on the Figure, a sensation is produced.

To put it concretely, this process of temporal modulation can be grasped by two stages of the forces we have examined in Section 2.2: the latent forces which could act as a condition for producing a sensation on one hand, and the actual forces exerted on the body producing a sensation on the other. Hence, we can complement this sentence of Deleuze, which we quoted earlier: "There is a great force of time [traversing from the latent forces in the past to the actual forces of the present] in Bacon, time itself is being painted." (FB 48) Consequently, the time of the Figure, "the sensible form" caught in the canvas, is the time when sensation of the Figure is produced through the temporal modulation. (FB 34)

Here, we should take note that encounters between these forces that occur in temporal modulation are what clearly show the flow of time to a new present, i.e., the future. Just as the crystalline solid is being variably created in unpredictable form, the Figure in the process of temporal modulation seems to be continuously

taking form in various ways. This is why I think its body could vividly show us the constant movement of deformation on the canvas.⁶⁸ In order to understand the production of sensation of the time presented in Bacon's works, we shall refer to the images of crystal that appear in other texts of Deleuze. To explain the simultaneous manifestations of the past and future in the present, and the splitting of the present into these two heterogeneous directions, Deleuze uses the image of a crystal in *CINEMA 2: Time-image*.⁶⁹

What constitutes the crystal-image is the most fundamental operation of time: since the past is constituted not after the present that it was but at the same time, time has to split itself in two at each moment as present and past, which differ from each other in nature, or, what amounts to the same thing, it has to split the present in two heterogeneous directions, one of which is launched towards the future while the other falls into the past. ... we see time in the crystal.⁷⁰

Through the crystal, Deleuze explains the dual temporality of the past and the present which split themselves at each moment. Yet, how could we see this? At this point, I think it is helpful to recall the image of the temporal modulation of the crystal, which is always in the process of formation. In this process, the countless possibilities subsisting in the amorphous solution and the little crystalline seed start to solidify in various particular forms. As Deleuze puts it, "the little crystalline seed

⁶⁸ "An intense movement flows through the whole body, a deformed and deforming movement that at every moment transfers the real image onto the body in order to constitute the Figure." (FB 19)

⁶⁹ It is not possible to explain how time is capable of flowing in a new direction by relying on the images of the pieces of "the present" given in advance, just like putting the pieces of a puzzle together.

⁷⁰ Deleuze, Gilles, *CINEMA 2: Time-image*, p.81.

and the vast crystallizable universe: everything is included in the capacity for expansion of the collection constituted by the seed and the universe."⁷¹ That is to say, we can see the momentary encounter between the latent forces in the supersaturated solution and that of the just-inserted crystalline seed by examining the incessant constitution of the edge of the crystalline solid. At the crystal's dynamically forming edges, we could see how the relation of the forces renew towards the "new present" in an unpredictable manner. In short, the resonating forces in the past and the present simultaneously constitute the renewed relations of the forces and the materials in the upcoming future as time progresses.

In the same vein, I pay attention to the temporal modulation between the light and colours observable at the dynamic edges of the crystal. Let us imagine by looking at a clear crystal's edges splitting up to a rainbow spectrum of diverse colours in the light. Here, the edges take a role like a prism since they simultaneously capture and divide the traveling passage between the forces of the light to that of the colours. Given that this produces the colours on the crystalline solid through resonating forces and the materials every moment, I think this transition from the light to the colours through the crystal can be considered as one of the examples that reveal the logic of temporal modulation.⁷²

⁷¹ *Ibids.*, p.81.

⁷² Although Deleuze does not explain the exchange of the forces of the past and the present through the crystal in-between the light and colours in this text, he explains the coexistence of the present and the past through the crystal in the chapter 'The crystals of time' in *CINEMA 2: Time-image*, pp.78-79. Also, Deleuze uses a similar example that enables us to see a temporal passage from the virtual light to the actual colours. This is a converging lens, which also allows us to see a dispersion of colour from the "pure white light" like a crystal. See "Bergson's Conception of Difference," Trans. Melissa McMahon, *The New Bergson*, Ed. John Mullarkey. Manchester: Manchester University Press, 1999, pp.43-65. In this

However, why do we consider the temporal modulation from the light to the colours in particular here? Indeed, Deleuze explicitly invokes "elementary optics" or "the discipline of optics" in the context of referring to the dual split of time through the crystal.⁷³ In "The Actual and the Virtual," Deleuze also uses a very similar expression like "the fundamental split in time" of the past and the present by invoking the image of the crystal with optics, though he does not provide a further account of its mechanism.⁷⁴ However, if we apply the temporal modulation from the light to the colours sparkling at the edges of the crystal here, we could understand the operation of time also shown in the context of Optics.

It is a well-known fact that "Optics is the study and use of light ... *transport*, and of light and image *detection*."⁷⁵ Further, detecting the visible image through light by the laws of reflection and refraction are dealt with in "elementary optics."

sense, Bogue also notes as follows: "the clear light is immanent within each individual color, and we may say that the spectrum of manifest colors is an unfolding of the clear light as it differentiates itself into the diverse colors. The manifest rainbow colors have an actual existence, the immanent clear light a virtual existence, and both the actual and the virtual are real." Bogue, Ronald. *Deleuze's Way: Essays in Transverse Ethics and Aesthetics*. Abingdon, Oxon: Routledge, 2016. p.143.

⁷³ "The actual object and the virtual image, ... , are all figures dealt with in elementary optics." "The Actual and the Virtual," *Dialogues*, p.151. In the footnote number 9 of 'The Actual and the Virtual,' Deleuze writes that "the discipline of optics takes the actual object and the virtual image as its starting-points and shows in what circumstances that object becomes virtual, that image actual, and then how both object and image become either actual or virtual." *Ibids.*, p.158.

⁷⁴ Deleuze, Gilles. "The Actual and the Virtual," p.151. Eliot Ross Albert, the translator of this text's English version, also writes in the footnote that: "this text is composed of a series of jarringly repetitive monophrasal sentences. Sentences which are frequently blunt assertions of the form 'the virtual is x' rather than Deleuze's customary rigorous philosophical argumentation. My personal suspicion, and the only way to satisfactory account for the oddity of the text, is that, rather than a finished paper. 'L'actuel et la virtuel' is a series of notes, drafts, or *aides-memoires* for a paper. Eric Alliez, one of the most perceptive of Deleuze's readers, he replied that it is 'quite obvious' that 'L'actuel et la virtuel' is a draft," *Ibids.*, p.157.

⁷⁵ Schiller, Christoph, *The adventure of physics: Light, charges, and brains*, CreateSpace Independent Publishing Platform. 2016. (Schiller's emphasis, p. 146)

Physically speaking, the forces of light are in fact colourless and invisible but they could be perceived as various colours in the visible spectrum according to the condition of the light. Reference to the following description will allow us to see that colour is a visual sensation that is changing according to the forces of the light affecting it.

There is no colour in the physical world; matter is colourless, energy is colourless. As demonstrated by Newton following his famous experiment of refraction of the ray of light using a prism, colour in physics is light partially reflected by a body and by the surrounding environment. An object is the colour red, for example, when it captures, 'absorbs' all the components of the 'white' light that hits it and only returns the red ray. 'White' light is therefore heterogeneous, composed of light rays of variable wavelength. And as each wavelength has its specific refractive index, the light ray is divided into a prism of colours. Light is, therefore, a physical phenomenon: it is energy projected in different wavelengths or electromagnetic vibrations formed by waves and molecules in motion. Any colour or shade of colour is a luminous ray of light formed by waves invisible to the naked eye. The solar spectrum is the systematic ordering of energy perceptible to the eye according to different wavelengths. The colour we see depends consequently on the wavelengths of its light ray. . . . In itself, the outside world is colourless, its colour visible to the eye is relative, and incessantly changing depending on the light. But colour is not a physical property of matter which seems to us to be coloured, it exists for us only as *sensation*.⁷⁶

⁷⁶ Ballas, Guila. *La Couleur dans La Peinture Modern. Théorique et pratique*, Paris: Adam Biro. "Il n'y a pas de couleur dans le monde physique ; la matière est incolore, l'énergie est incolore. Comme l'a démontré Newton (1642-1737) à la suite de sa célèbre expérience de réfraction du rayon lumineux à l'aide d'un primse, la couleur en physique est la lumière réflétée partiellement par un corps et ce qui l'environne. Un objet et de couleur rouge, par exemple, quand il capte, "absorbe" toutes les composantes de la lumière "blanche" qui le

That is to say, the temporal modulation above is the process of the reflection and absorption of the forces of light to a certain body, and production of the visible sensation of colours on its body. In *Francis Bacon*, Deleuze consistently refers to time's dual interplay occurring between the light and colours in Bacon: "colors become light, and that light divides itself into colors." (FB xiv) Therefore, in the next chapter, based on this understanding of the temporal modulation detected at the sparkling edge of a crystal which produces the visual sensation of colour, I shall analyze how the temporal modulation between the light and colours works in Bacon's paintings.

heurte et n'en renvoie que la rayon rouge. La lumière "blanche" est donc hétérogène, composée de rayons lumineux de longueur d'onde variable. Et comme chaque longueur d'onde possède son indice de réfraction spécifique, le rayon lumineux se découpe en primse de couleurs. La lumière est par conséquent un phénomène physique : il s'agit d'énergie projetée en longueurs d'ondes différentes ou encore de vibrations électro-magnétique formées d'ondes et de molécules en mouvement. Toute couleur ou toute nuance de couleur est un rayon lumineux formé d'ondes invisibles à l'œil nu. Le spectre solaire est la mise en ordre systématique de l'énergie perceptible à l'œil selon les différentes longueurs d'onde. La couleur que nous voyons dépend par conséquent de la longueurs d'onde de son rayon lumineux. ... En soi, le monde extérieur est incolore, sa coloration visible à l'œil est relative, et incessamment changeante en fonction de la lumière. Or la couleur n'est pas une propriété physique de la matière qui nous semble colorée, elle n'existe pour nos qu'en tant que *sensation*." (Ballas's emphasis pp.24-26)

Chapter 3. Colour of Time in Bacon's Paintings: *Chronochromie*

3.1 The Figure of *Chronos* and the Field of *Aion*

Before moving on, let us briefly summarize the Deleuzian temporal modulation. In Section 2.1, we have examined how the Figure produces sensation through its "taking of form." The notion of modulation is derived from Simondon and Deleuze applies this in many of his texts including *Francis Bacon*. However, Deleuze does not clarify how the modulation of the forces and the materials are temporally working on the Figures. For this reason, I have tried to understand this by delving into Simondon's analysis of the modulation of a crystal. I have explored that the diagram could work as a singularity in that it suddenly and indiscernibly interconnects the possibilities of the Figure with the Figure itself, the pictorial fact on the canvas. By doing so, I have attempted to show that Bacon's logic of sensation in Deleuze is the temporal modulation.

Based on this understanding, in section 2.2, we have seen how the forces of the light continuously produce the colours on the body through the temporal modulation of the crystal. Applying this "temporal modulation" intertwined with our visual sensations varying at every moment to the paintings seems to be appropriate in that the paintings belong to visual art. However, paintings are not usually considered to have much to do with time. Perhaps this is because it is easy to think paintings are fixtures similar to pieces of furnitures, unlike music, dance, and film. Nevertheless, Deleuze declares that "time itself is being painted" in

Bacon's canvases (FB 48). To understand the relevance of time to a painting, we have explored the temporal modulation at the edges of the crystal showing the interplay of the latent forces of light and the actual forces of colours. In particular, by applying this temporal modulation in relation to Bacon's particular treatment of colour, this chapter aims to clarify the temporality at work in Bacon's canvases.

As we have investigated in Chapter 2, the temporal modulation is the productive logic of sensation as is the Figure. However, Deleuze not only tries to reveal the logic of producing a sensation in Bacon's act of painting but also tries to disclose the logic of producing a sensation in Bacon's finished paintings. To elucidate the latter logic, we should pay attention to the "modulation of colours." Deleuze consistently asserts that the "modulation of colours" between the field and the Figure and a dual interplay of time between them in Bacon. Yet, the direct association between these two uses of modulation in the same text remains vague. However, by focusing on the "temporality" of modulation which puts emphasis on time of continuous creation of sensation of the Figure, we will be able to connect the missing link between the two uses of modulation in *Francis Bacon*.

Particularly, in the 'Author's Foreword' to *Francis Bacon*, Deleuze alludes to the strong connection between the logic of sensation and Bacon's colour in that such logic peaks in "coloring sensation." "Each of the following rubrics [i.e., the chapters in *Francis Bacon*] considers one aspect of Bacon's paintings ... But this order is ... valid only from the viewpoints of a general logic of sensation. ... They converge in color, in the 'coloring sensation [*sensation colorante*],' which is the

summit of this logic." (FB ix) Thus, I try to apply the temporal modulation of the crystal for understanding the logic of colouring sensation in Bacon.

When Deleuze describes the modulation of colour in Bacon, he explicitly assigns the term, light, to the field and assigns the term, colour, to the Figure. Even though the visible object is a coloured surface, and Bacon's oil painting does not literally radiate light, Deleuze writes that "colors become light, and that light divides itself into colors." (FB xiv) To be specific, Deleuze uses the terms, "luminous or colored vivacity," "universal light and universal color" or "light" to indicate the monochrome fields in Bacon. (FB 84) That is to say, the light in Bacon's canvas is "the large, brilliant fields of monochrome colors spread[ing] out before us - oranges, reds, ochers, golden yellows, greens, violets, pinks." (FB 146) For instance, *1970 Triptych* [fig.4] with golden yellow fields is described as follows: "the Figures look like trapeze artists whose milieu is no longer anything but light and color." (FB 83) Here, such monochrome fields as light are painted mostly equally by a single and pure colour, instead of being interrupted by a blend of different colours. Deleuze calls the colour of these fields "pure tone [*ton pur*]" or "bright tone [*ton vif*]" At this juncture, I want to connect the vast field of light in Bacon to the light in a crystal which corresponds to the latent forces in its temporal modulation.

However, what we should make clear is that Deleuze does not use the word, "past," to describe the time of light in the field in Bacon. Rather, Deleuze uses the terms, "eternity" and "*Aion* [*Aiôn*]," to describe the time introduced into the field:

"Time is no longer in the chromatism of bodies; it has become monochromatic eternity. An immense space-time unites all things, *but only by introducing between them the distances of a Sahara, the centuries of an Aion.*" (FB 85, Deleuze's emphasis) Therefore, I shall first explicate how eternity or *Aion* can be linked to the latent forces.

However, before pondering on this, what does eternity have to do with *Aion*? First, "*Aion*," a term derived from the Stoic conception, is generally translated into eternity. Yet, according to Zourabichvili, "the ordinary translation of *Aion* as 'eternity' risks rendering the operation equivocal: in reality, the eternity that belongs to the Stoic conception of the instant has only an immanent sense, which has nothing to do with what will later become the Christian eternity."⁷⁷ If so, how could we understand *Aion* as "eternity" rather than as "instant?" In *The Logic of Sense*, Deleuze defines that *Aion* is an "instant," which divides into two directions, the past and the future, while it inheres the infinite possibilities in the past that will be unfolded imminently. "In accordance with *Aion*, only the past and the future inhere or subsist in time. ... [A] future and past divide the present at every instant and subdivide it ad infinitum into past and future, in both directions at once."⁷⁸ As if the force can be effected only when it encounters the body in the present, the moment of encounter is divided into the past (possibilities of the Figure) and the future (the actualized Figure) each time. However, as Deleuze puts it, these times

⁷⁷ Zourabichvili, François, et al. *Deleuze, a Philosophy of the Event : Together with The Vocabulary of Deleuze*. Edinburgh University Press, 2012. p.142

⁷⁸ Deleuze, Gilles. *The Logic of Sense*. Ed. Constantin V. Boundas. Trans. Mark Lester with Charles Stivale. London: The Athlone Press, 1990. (Hereafter referred to as LS)

of past and future represented in *Aion* is what remain eternally incorporeal until they effectuate the actual body; "Always already passed and eternally yet to come, *Aion* is the eternal truth of time" (LS 165). This is the case since this instant of *Aion* is not the time that can be fixed at some point or locked up in the present. This *Aion* is the ungraspable instant that is simultaneously divided into inexhaustible possibilities of the past and the future.

Moreover, we should note the fact that Deleuze usually mentions the time of the present, which coexists with *Aion*. Along with *Aion*, Deleuze proposes *Chronos* of "the present" that bodies actually experience. In Deleuze's time theory, *Aion* and *Chronos* are in the most distinct contrasts respectively in the incorporeality of the past and the future, and the corporeality of the present.

Whereas *Chronos* expressed the action of bodies and the creation of corporeal qualities, *Aion* is the locus of incorporeal events, and of attributes which are distinct from qualities. Whereas *Chronos* was inseparable from the bodies which filled it out entirely as causes and matter, *Aion* is populated by effects which haunt it without ever filling it up. ... *Aion* is unlimited, the way that future and past are unlimited, and finite like the instant. ... Always already passed and eternally yet to come, *Aion* is the eternal truth of time: *pure empty form of time*, which has freed itself of its present corporeal content (LS 165, Deleuze's emphasis).

Until now, we discussed *Aion* and *Chronos* because Deleuze explicitly assigns *Aion* to the bright field in Bacon, as we have seen earlier. Furthermore, I think that the time of the Figures could be considered as *Chronos*, even though Deleuze does

not directly mention the word, "*Chronos*," with respect to Bacon's paintings. There are three reasons for this argument.

First, *Aion* and *Chronos* usually work together in Deleuze's theory on time. Second, there is a commonly used expression which contrasts *Aion* and *Chronos* in *The Logic of Sense* and *Francis Bacon*. As we discussed above, *Aion* is described as "*pure empty form of time*, which has freed itself of its present corporeal content." Whereas, *Chronos* consists of "the action of bodies and the creation of corporeal qualities."⁷⁹ Also in *Francis Bacon*, Deleuze describes the field as "the form of time" associated with eternity, and the Figure as "the content of time." "The flow traces millimetrical variations in the body as the content of time, whereas the monochromatic ... fields were raised to a kind of eternity as the form of time" (FB 150). However, Deleuze does not explain here why he uses the words "form" and "content" in *Francis Bacon*. If we consider this contrast of *Aion* and *Chronos* in both texts, bright field of Bacon in *Aion* can be understood as the form of time encompassing the past and the future. By doing so, we can comprehend that, when the forces in *Aion* exert themselves on the body, the resulting product is the actual content of time of the body, *Chronos*.

Third, in *A Thousand Plateaus*, we can find that the embodiment of time in *Chronos*' corporeal content presents as measurable unit, but the incorporeal form of time of the past and the future is presented as immeasurable concept by *Aion*: "*Aion*, ..., the time of the pure event or of becoming, which articulates relative

⁷⁹ (LS 165, Deleuze's emphasis)

speeds and slownesses independently of the chronometric or chronological values."⁸⁰ Whereas, *Chronos* is "the time of measure that situates things and persons, develops a form, and determines a subject."⁸¹ Further, in *Francis Bacon*, the Figure's time is described as measurable in that Deleuze uses the terms of "a temporal variation regulated down to the tenth of a second" or "millimetrical variations in the body as the content of time" (FB 48, 150).⁸² For these reasons, I think it is proper to apply *Aion* to the time of the field and apply *Chronos* to the time of the Figure in Bacon. If so, how can *Aion* and *Chronos* work together and introduce the time in between Bacon's field and the Figure? To understand this, we should be able to think of *Chronos* of the Figure as the colours generated in *Aion*'s bright field of the light.

Indeed, Deleuze describes the Figure as "polychromatic," "the chromatism of

⁸⁰ Deleuze and Guattari. ATP p.263.

⁸¹ Deleuze and Guattari. ATP p.262. In this sense, Bonta and Protevi summarize the explanation of these two modes of time as follows: "*Chronos* is time of actual or stratified bodies, paired with striated space in measuring extensive movement; it is 'the time of measure that situates things and persons, develops a form. ... *Aion* is the time of the virtual realm, In other words, in *Aion*, a bifurcation - as a virtual phase transition considered in itself, not as actualized in any one instance where one could mark the commencement of the process in *Chronos* - can never be located by temporal metrics. That is to say, an actual pot of water can be said to begin boiling at such and such a time, but what can one say is the temporal location of "boiling" considered in itself, as an event?" Bonta Mark and Protevi John, *Deleuze and Geophilosophy A Guide and Glossary*, Edinburgh: Edinburgh University Press, 2004, p.160.

⁸² Deleuze also states that "the present, which measures the action of bodies ... (Chronos); on the other hand, the essentially unlimited past and future, which gather incorporeal events, ... , as effects. (Aion)." (LS 61) Also, we have seen that Deleuze even refers to such a small unit of measurable time that ceaselessly changes: "the tenth of the second" to emphasize the actual temporal variation that Bacon's polychromic Figures undergo. By the same token, Deleuze seems to introduce the term "allotropic" to emphasize the variously changing forces exerting on the Figure's bodies. In this context, Deleuze and Guattari also emphasize that artworks including paintings should reveal such a subtle instant of the moment in his other text. "*The work of art must mark seconds, tenths and hundreds of seconds.*" (ATP 267, Deleuze and Guattari's emphasis)

bodies," while time of the Figure is referred to as "chrono-chromatism" in Bacon (FB 148, 85, 48). From the standpoint of Deleuze, the exact name of the colours unfolded through the Figure is "broken tones [*tons rompus*]." In colour theory, a broken colour is a pure colour with a complementary colour added. For example, we can break the colour blue by adding orange. In this sense, "broken tones" are explained as a "juxtaposition of complementaries [complementary colours]" (WP 179) To be specific, imagine that we add orange to pure blue and then juxtapose this mixed colour of blue and orange right next to the pure blue colour. As a result, grayish blue broken by orange and pure blue would be juxtaposed one to the other. As such, we can make various broken tones by contrasting warm and cool complementary colours.⁸³ Indeed, Bacon's Figures are mostly painted thickly in cool and warm broken tones [fig.4, 5, 8, 9]. Deleuze describes these broken colours composing Bacon's Figure as follows: "when the flow of colors is polychromatic, blues and reds often dominate ... The rich flow of broken tones gives shape to the Figure's body." (FB 149-150)

According to Deleuze and Guattari, using the broken tones is one of two ways of rendering the flesh in the portrait by colour in Western paintings. In *What is Philosophy*, in addition to broken tones, the alternative way introduced is to smoothly blend or to superimpose red and white to express pink of the flesh. (WP

⁸³ The pairs of primary and secondary colors in complementary relation are red-green, yellow-violet, and blue-orange. Bogue explains how we could obtain broken tones. "The admixture of a small amount of green to red, for instance, yields a 'broken tone,' dull red, the addition of a bit of orange to blue a 'broken,' muddy blue, and so forth." *Deleuze on Music, Painting and the Arts*, New York: Routledge. 2003.p.151. Deleuze says that "a new contrast may be born of the juxtaposition of two complementary colors, one of which is pure and the other broken. ... for instance pure blue and gray-blue" (FB 193).

178) For instance, in Velázquez's *Venus at her Mirror*: "the most graceful, delicate nude," blending of similar gradation of pink tones seamlessly render a curved volume of the female body. (WP 179) The brush strokes composing the body are too fine and delicate to discern and trace individually. Also, its body appears to be gently immersed into the soft shadows toward the background.

On the other hand, in the way of colouring flesh using the broken tones, each brush stroke does not smoothly blend and they are melted into the body in the background. Instead, the various texture of brush strokes in the broken colours modeling the body seems to stand out. Particularly, Deleuze and Guattari pay attention to the obvious contrast between the broken colours of the body and the pure colour of the background. For instance, they say that "Van Gogh, Gauguin, or, today, Bacon [show] the immediate tension between the flows of broken tones and the infinite band of pure, homogenous, vivid and saturated color." (WP 181) The latter color mentioned here corresponds to the monochrome area of the field. As an example, they refer to Van Gogh's *Portrait of the Postman Joseph Roulin* in particular [fig.13].⁸⁴ We can see Deleuze give a description of the broken colour of this painting in *Francis Bacon*. "One of Van Gogh's painting of the postman Roulin exhibits a blue that shades into white, while the flesh of the face is treated by broken tones, 'yellows, greens, violets, roses, reds.'" (FB 141-142) Indeed, short and strong marks in various broken tones form the face and they are contrasted

⁸⁴ Deleuze does not immediately mention the title of Van Gogh's work here. However, he suddenly adds some of the sentences describing this work from the letter written by Van Gogh to Theo in parentheses: ('instead of painting the ordinary wall of the mean room, I paint infinity, a plain background of the richest, intensest blue')" (WP 181)

with a pale blue coloured wall behind the postman.

In this context, we can find the two contrasts of colour treatment in the field and that of the Figure on Bacon's canvases. For Deleuze, the Figure's broken tones and the field's pure tones contrast in three ways: "the broken tone is opposed to the tone that is perhaps the 'same,' but vivid, pure or complete; thickened, it is opposed to the flatness of the field; finally, it is polychromatic." (FB 149)⁸⁵ Deleuze uses this contrast when he describes the Figure and the fields' two temporal realms.

This is one way of introducing time into the painting, and there is a great force of time in Bacon, time itself is being painted. The variation of texture and color on a body, a head, or a back (as in *Three Studies of the Male Back of 1970* [fig.5]) is actually a temporal variation regulated down to the tenth of a second. Hence, the chromatic treatment of the body, which is very different from the treatment of the fields of color: the chronochromatism [*chronochromatisme*] of the body is opposed to the monochromatism [*monochromatisme*] of the flat fields. To put time inside the Figure — this is the forces of bodies in Bacon: the large male back as variation. (FB 48)

If we consider these two temporal realms to the light of *Aion* and the colours of *Chronos*, we can understand how the bright field's light is divided into the broken colours composing the Figure's body. By doing so, we can say that the broken colour on the Figure reveals the process of an actual enactment of the forces on themselves through their various colours and textures in the latent light of the field.

⁸⁵ Bacon explains that "I work between thick and thin paint. Parts of it are very thin and parts of it are very thick. And it just becomes clogged, than you start to put on illustrational paint." (I 18)

The coexistence of the pure tone of *Aion* and the broken tones of *Chronos* through the temporal modulation of colours in Bacon would compose the "Colour of time," *Chronochromie* in Bacon's paintings. (FB xiv)

These two aspects are strict correlates in Bacon: a brilliant, pure tone for the large fields ...; broken tones for the flesh, ... It is as though painting were able to conquer time in two ways: through color — as eternity and light in the infinity of a field, where bodies fall or go through their paces; and in another way as passage, as metabolic variability in the enactment of these bodies, in their flesh and on their skin. ... It is a *Chronochromie*. (FB xiii-xiv)

In the next section, we shall attempt to concretely understand an interplay of time between *Aion*'s pure tones and *Chronos*' broken tones in relation to the process of producing sensation in Bacon.⁸⁶

3.2 The Flows of Broken Tones and the Shores of Bright Tones

As we have seen earlier, when the light of *Aion*'s bright field "instantly" enters into a relationship with the body, it acts similar to a conditioning effect that allows

⁸⁶ For a helpful account of an overall contrast of *Aion* and *Chronos* that is not limited to colour, see the following explanation by Sauvagnargues., See the following explanation by Sauvagnargues: " Le temps de Chronos correpond maintenant au présent des corps, mais aussi à la présence corporelle, ... Mais pour Deleuze, ... , être présent, ce serait être, c'est-à-dire arrêter, figer le devenir. C'est pourquoi Deleuze oppose Aïon à Chronos, Aïon qui ne figure plus le temps du présent, de la compacité des corps et de la prise active solidifiant le devenir, mais la double gerbe du passé et de l'avenir, sillage chronogénétique ouvert par la membrane." *Deleuze, L'empirisme Transcendental*. Paris: Presses universitaires de France, 2010.p.289.

rendering of the colours in *Chronos'* Figure. Given that these latent forces are directly related to the Figure's body at every moment, it can be said that the body is vigorously taking form between the interplay of *Aion* and *Chronos*. As we can also see in *What is Philosophy*, such an indiscernible encounter between them in the bright tones and the broken tones is depicted as the mechanism that continuously creates the Figure's body in Bacon.

The infinite field [*aplat*] is often that onto which the window or door opens; ..., The most baleful forces can come in through the half-open or closed door: cosmic forces themselves are what produce zones of indiscernibility in the broken tones of a face, slapping, scratching, and melting it in every way, and these zones of indiscernibility reveal the forces in the field (Bacon). (WP 182)

This flesh of the Figure reveals its expansion and contraction by the ceaselessly resonating forces, as if the forming edges in the process of the temporal modulation resonate between the crystallizable universe and the crystalline solid. While considering this image, I shall analyze this temporal modulation especially in Bacon's triptychs since Deleuze describes "it is in the triptychs that colors become light, and that light divides itself into colors." (FB xiv)

Indeed, Bacon reveals his reason for preferring the triptych unit: "I see images in series. And I suppose I could go on long beyond the triptych and do five or six together, but I find the triptych is a more balanced unit." (I 84) Here, Bacon puts emphasis on continuous images like "a strip of film" rather than specific numbers

like three or five.⁸⁷ In addition to emphasizing continuously forming images of the Figure, we can also observe that Bacon refers to "police records" in his triptychs to highlight the task of capturing sensation itself raw and alive into "pictorial fact."

There is direct reporting like something that's very near to a police report. ... what can you do but go to a very much more extreme thing where you are reporting fact not as simple fact but on many levels, where you unlock the areas of feeling which lead to a deeper sense of the reality of the image, where you attempt to make the construction by which this thing will be caught raw and alive and left there. (I 66)... In the triptychs I get them rather like police records, looking side face, front face, and then side face from the other sides. (I 86)

For instance, in *Three Studies For a Portrait* [fig. 14], we can trace the impregnated diagram in orange, green or white, which renders a "zone of indiscernibility in the broken tones of a face," emerging from the pure deep green. If we closely look at the front face in the central panel in particular, a white-coloured diagram seems to gradually create a forehead and a cheekbone of the Figure from the green amorphous plane. Across all the canvases, the multiple smudges appear to gradually form three heads floating in dark green fluid. This productive process of the forming Figure seems analogous to the gradual formation of the crystalline solid (pictorial fact) from the planted crystalline seed (possibility of fact, which is the diagram) in the amorphous liquid. For emphasizing such a

⁸⁷ This expression is from Sylvester: "In the triptychs of heads you just have a row of heads, and one can easily imagine the row's being extended - especially as you've sometimes done a series of four heads on separate canvases and you also once put four, like a strip of film, on a single canvas." (I 84-85)

close boundary achieved through Bacon's colour treatment, Deleuze invokes the haptic view.

We have seen the haptic view in Chapter 1 in Egypt's bas-relief sculpture, which was given as an example of the rhythmic sensation. This haptic view is the sensation, the eye and the hand closely exploring the subtle and common boundary of the form and the background together: "It is a frontal and close view that assumes this haptic function, since the form and the ground lie on the *same plane* of the surface, equally close to each other and to ourselves." (FB 122-123, Deleuze's emphasis). As we can see in Bacon's coloured flat surface, a subtly brush-stroked boundary which seemingly continues to move between the broken tones of the Figure and the bright tone of the field produces the haptic vision: "a new Egypt rises up, composed uniquely of color and by color" in Bacon's canvases. (FB 134)⁸⁸ Unlike traditional paintings, whose pictorial space is subordinated to the law of perspective in that the background faintly recedes towards the distant view and the subject is only fixed to the foreground, Bacon's modulation of colours allows the Figure and the field to respectively enhance and resonate their vigorous colours. In that sense, we can now appreciate the reason why Deleuze makes the following statement.

It is color, and the relations between colors, that form this haptic world and haptic sense, in accordance with relations of warm and cool, expansion and contraction. Certainly the color that shapes the Figure and fills the fields does not depend on the diagram, but it

⁸⁸ "Bacon first of all seems to be an Egyptian... A painting by Bacon has an Egyptian look to it: the form and the ground, ..., lies on a single plane of close, haptic vision." (FB 135)

does pass through the diagram and emerge from it. (FB 138)

Considering the temporal modulation of a crystal sparkling in between light and colour allows us to grasp how the bright tones and the broken tones could interplay while dynamically forming the Figure's body. That is to say, *Aion's* light attains *Chronos's* colour on the actual body. At the same time, *Chronos's* present will be conquered in *Aion* again since the present becomes the past as time passes. In this sense, we could understand why Deleuze describes as follows: "the modulation of color ..., recreates a properly *haptic* function, in which the juxtaposition of pure tones arranged gradually on the flat surface forms a progression and a regression that culminates in a close vision. ... color is conquered in light, or that light attains color." (FB 133) Between *Aion's* light and *Chronos's* colour, the body undergoes a continuous process of formation through the temporal modulation. When the time is dividing itself into the past of the light and into the present of the colour at their close boundary simultaneously, the expanding and contracting body would experience a sensation. That is to say, while the coexistence and the split of *Aion* and *Chronos* are occurring instantly simultaneously, this interaction produces the time of the Figure's sensation.

For emphasizing this shallow boundary in the temporal modulation of colour in the pure tones and the broken tones in Bacon, Deleuze invokes the image of breaking waves on the shore. The shore corresponds to the field, and the flowing

waves correspond to the Figure.⁸⁹ We can perhaps find the reason why Deleuze uses these terms in Bacon's interviews: "perhaps one day I shall be able to paint a wave breaking on the shore." (I 164) Deleuze also mentions that "when I met Bacon, he said that he dreamed of painting a wave but did not dare believe such an undertaking could be successful. It is a lesson in painting: a major painter who has come to say: 'if only I could catch a little wave...'"⁹⁰ As we can see in the interview above, waves or flows are what Bacon hopes to capture in his paintings.

Given that the encounter of the forces between the Figure's flow and the field's shore is consistently expressed as a direct "confrontation" with each other, we can say that the flows of the Figure are continuously breaking on the shore of the monochrome fields.⁹¹ As if the shore's close boundary with the waves is ceaselessly churning with its movement, the monochrome shore wrapping the flows of Bacon's Figure maintains its changeable and proximate borderline on the same surface through the temporal modulation: "what concerns us here is this absolute proximity ... of the field that functions as a ground, and the Figure that functions as a form, on a single plane that is viewed at close range." (FB 6)

⁸⁹ Throughout Chapters 15 and 16 in *Francis Bacon*, Deleuze assigns these two terms to fields and figures, respectively.

⁹⁰ Deleuze, Gilles. "Painting Sets Writing Ablaze," p.187.

⁹¹ Deleuze seems to use the word, "flows," to describe the fact that these actual forces exerting on the bodies of the Figures vary in the blink of an eye: "the Figure, we now find ourselves before the *flow* of color, in the form of broken tones." (FB 149) In the same context of stressing bodies' changeability at every moment like a flow of water or air, Bacon also states: "in a second you many blink your eyes or turn your head slightly, and you look again and the appearance has changed. I mean, appearance is like a continuous floating thing." (I 118) In the same token, Bacon also refers to Giacometti: "I know he [Giacometti] once said that the most exciting thing for him was to see some unknown quality materialize every day on the same face. I know exactly what he meant, and I've always thought that his portraits were very interesting." Archimbaud, *Francis Bacon: in conversation with Michel Archimbaud*, p.70.

Deleuze seems to use these two terms to describe the temporal modulation of colours in between the fields and the Figures in the following paragraph.

In Bacon, the broken tones produce the body of the Figure, and the bright or pure tones, the armature of the fields. ... The whole problem of the modulation lies in the relation between the fleshly matter [of the Figure] and the large uniform panels [of the fields]. The colors are not blended, but have two modes of clarity: *the shores of vivid color, and the flows of broken colors* [*les plages de couleur vive, les coulées de tons rompus*]. Shores and flows: the latter produces the body or the Figure, the former, the armature or the field. Time itself seems to result from color in two ways: as time that passes, in the chromatic variation of the broken tones that compose the flesh; and the eternity of time — that is, as the eternity of the passage in itself, in the monochromy of the field. (FB 142-143, Deleuze's emphasis)

In this quoted paragraph, we can see that Deleuze links the Figures to "time that passes," and links the fields' "large uniform panels" to "the eternity of the passage in itself." Given that "eternity" is an instant of *Aion*, we can understand that the interplay between *Aion* and *Chronos* is what produces the time of the Figure's sensation in Bacon.

As another example, in *Study for Self-Portrait* [fig.15], the close boundary between the field of light blue and the Figure of the broken colours seems to constantly be created according to the passage of time. For Deleuze, the modulation of colours is most prominently found in Bacon's triptychs. However, it seems proper to consider the modulation in Bacon's colours in his single canvases

since Deleuze also explains that "there are nothing but triptychs in Bacon: even the isolated paintings are, more or less visibly, composed like triptychs." (FB 85) If we take a closer look from the left to the right, the swirling flows of rapid marks in orange, teal blue, white and pink appear to just about enter into a relationship with the face. Just as the crystal's edges in an amorphous liquid is in dynamic creation, the arm and face of the Figure appear to be taking form, whirling, yet undivided. Here, on the *Chronos* of the Figure, the Figure would feel that his body is in a continuous formation through modulating the forces latent around the field in *Aion*. Ultimately, the time of the Figure's sensation is produced between the shallow boundary of *Aion* and *Chronos*.

To accentuate such a close and shallow boundary producing the haptic sensation, Deleuze uses the term, "shallow depth [*profondeur maigre*]." As Deleuze puts it, this term is from "an oceanographic expression that describes shallows or shoals." (FB 188) As if the oceanic tide is consistently coming in and out according to the gravitational forces. Looking at Bacon's paintings gives the vivid impression that the boundaries between the field and the Figure are shallowly pushing and pulling in a consistent manner while provoking the haptic view. The thinly coloured field is not being completely stepped back, and the palpable presence of the Figure with a thick touch of a warm and cool seems to surge upon our eyes. This is what allows Deleuze to make the statement that "this qualitative difference, however, is not quantitatively large, for what separates the background from the foreground is not perspective, but a 'shallow' depth." (FB 136) Therefore, now we can say that the temporal modulation between the *Aion*'s field and the *Chronos*' Figure is the

productive logic of colouring sensation in Bacon.

Conclusion

In 1981, the year that Deleuze published *Francis Bacon*, during his lecture on painting at Vincennes University, he stated that "if it were a question of producing a kind of logic of painting, this does not at all consist in bringing painting back to logic, but of considering that there is a logic proper to painting."⁹² As Deleuze puts it, this logic does not appeal to a return to an intellectually logical process and therefore has nothing to do with an absolute causal relationship, which must guarantee a particular result. Rather, this "logic proper to painting" is a mechanism of producing a "pictorial fact" as a sensation. *Francis Bacon* deals with the productive logic of capturing sensation in Bacon's pictorial fact. In Bacon, as "the sensible form related to a sensation," the Figure is coagulated in or crystallized in the canvas.

In the preceding discussion, I have tried to understand the logic of sensation, which explicates the production of the Figure, through the notion of modulation. However, before being relocated by Deleuze as an important notion of his art theory, this concept of modulation originated from Simondon. Therefore, this thesis has sought to clarify the context of modulation from Simondon to Deleuze by exploring Simondon's fundamental example of modulation, "crystallization." Through the dynamic process of crystal's formation from an amorphous liquid, this thesis has clarified that modulation is a continuous process of formation brought

⁹² Deleuze, Gilles. "S'il s'agissait de faire une espèce de logique de la peinture, ce qui consiste pas du tout à ramener la peinture à de la logique, mais considérer qu'il y a une logique propre de la peinture." "La peinture et la question des concepts: Cours du 07/04/81" online at <http://www2.univ-paris8.fr/deleuze/article.php3?id_article=40>.

about by the harnessing of the forces in the materials.

This concrete example of the crystal allows us to understand the interplay of the temporality in relation to the forces. With this temporality in mind, this thesis has applied the modulation of crystal to understand the modulation of Bacon's Figure. In doing so, "temporal modulation" could be comprehended as the productive logic of the Figure. By exploring the temporal modulation in Bacon through the crystal, this thesis has tried to reveal the interplay of temporality in Bacon that Deleuze declares in *Francis Bacon*. The temporal modulation in relation to the crystallization in the context of Bacon's logic of sensation is not the theme that has been scrutinized in the literature on Deleuze's art theory.

Accordingly, this thesis tries to extract the description of the operation of time through the crystal that Deleuze provides in other texts such as *Logic of Sense* and *CINEMA 2: Time-image*. By synthesizing these clues, I suggest that the temporal transition between the light and the colours sparkling at the edges of the crystal belongs to the temporal modulation in that it continuously produces the formation of visible bodies for our eyes in various colours by harnessing the forces. This understanding of the temporal modulation allows us to clearly understand the interplay of time in Bacon's bright monochrome field and polychromatic bodies of the Figures: "to paint is to modulate light, it is to modulate colour."⁹³ Considering the temporal modulation of colours in this manner helps us to understand how the

⁹³ Deleuze, Gilles. "Peindre c'est moduler la lumière, c'est moduler la couleur." 'La peinture et la question des concepts: Cours du 12/05/81' online at <http://www2.univ-paris8.fr/deleuze/article.php?id_article=198>.

rich communication between colours creates *Chronochromie* in Bacon.

Given that the 'time' in painting achieved through the interplay of colour has largely been unexplored in the discussion of the painting in general, this thesis's attempt at examining Bacon's pictorial temporality could provide an occasion to pave the way for thinking the temporality in painting in general. In this context, I consider that the temporal modulation of colours in Bacon's canvas could belong to "synthesis of time" captured in the painting that Deleuze mentions in his lecture at Vincennes.

To treat a painting as if a painting were already making a synthesis of time. To say a painting implies a synthesis of time. To say be careful, the painting concerns space because it first incarnates a synthesis of the time. There is a properly pictorial synthesis of time.⁹⁴

However, can we apply the same understanding of time in paintings through the temporal modulation of colours to other paintings beyond Bacon? Indeed, Deleuze alludes to the pictorial temporality in the works of the painters in the likes of Claesz, Delacroix, Rembrandt, Michaux, Michelangelo, Velázquez, and Klee.⁹⁵

⁹⁴ Deleuze, Gilles. "Traiter un tableau comme si un tableau opérait déjà une synthèse du temps. Dire un tableau implique une synthèse du temps. Dire faites attention, le tableau il concerne l'espace que parce que d'abord, il incarne une synthèse du temps. Il y a une synthèse du temps proprement picturale." 'La peinture et la question des concepts: Cours du 31/03/81' online at <http://www2.univ-paris8.fr/deleuze/article.php?id_article=45>.

⁹⁵ Deleuze mentions Rembrandt's *Night Watch* and Claesz's still-life paintings, such as *The Eye Listens*. (FB 73) Here, Claudel states that "Dutch still-life is an arrangement in imminent danger of disintegration; it is something at the mercy of time. And if this watch that Claesz is so fond of placing on the edge of platters, whose case is imitated by the round lemon cut in two, is not enough to warn us, how could we help seeing in the suspended

However, the temporalities of these painters, which Deleuze mentions, would not be attained through the Baconian temporal modulation of the colours. The monochromatic surface coexisting with the polychromatic Figure respectively corresponding to *Aion* and *Chronos* is the characteristic that creates the Baconian modulation of colours. This very peculiarity cannot be applied equally to all other painters.

Yet, in *Francis Bacon*, Deleuze refers to Cézannean and Van Goghian modulation of colours. (FB 141-142) If so, one might pose the following question: Does the modulation of colour in Cézanne and Van Gogh also imply or bear the temporal interplay between the colour of the subject and the background behind it? In *Francis Bacon*, Deleuze depicts aspects of colour modulation between the Figure and the background in Van Gogh and Cézanne but does not mention the relationship between their modulation of colours and their temporality. Further, Deleuze does not give any description of the time in Cézanne and Van Gogh. In this sense, this thesis is limited in that it only deals with Bacon's pictorial temporality in relation to Bacon's modulation of colours. Accordingly, for establishing a more broad theory of "the time in painting" in Deleuze, this thesis

peeling of the fruit, the weakened spring of time, that the mother-of-pearl snail-shell above shows us wound up and repaired, while the wine in the *vidre-come* alongside establishes a feeling of eternity? *An arrangement in imminent danger of disintegration*, it is easy to prove that that is the whole explanation of the Night Watch." (*The Eye Listens*. p.48, Claudel's emphasis). For Delacroix, see 'La peinture et la question des concepts: Cours du 19/05/19' online at <http://www2.univ-paris8.fr/deleuze/article.php3?id_article=59>. For Michaux, Deleuze and Guattari refer to "the force to emit accelerated or decelerated particles in a floating time that is no longer our time." See *A Thousand Plateaus* p.305. For Velázquez, Deleuze refers to *Pope Innocent X*: "the attentive, fixed eye of the Pope already sees something invisible looming up. But all of this is strangely restrained; it is something that is going to happen." (FB 53) For Klee, 'La peinture et la question des concepts: Cours du 28/04/81' online at <http://www2.univ-paris8.fr/deleuze/article.php3?id_article=199>.

leaves future task that should go beyond *Francis Bacon*, which is dedicated mainly to the analysis of Bacon's paintings.

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Illustrations



[fig.1] Pierre Bonnard, *Nu dans le bain*, 1936.
Oil on canvas.



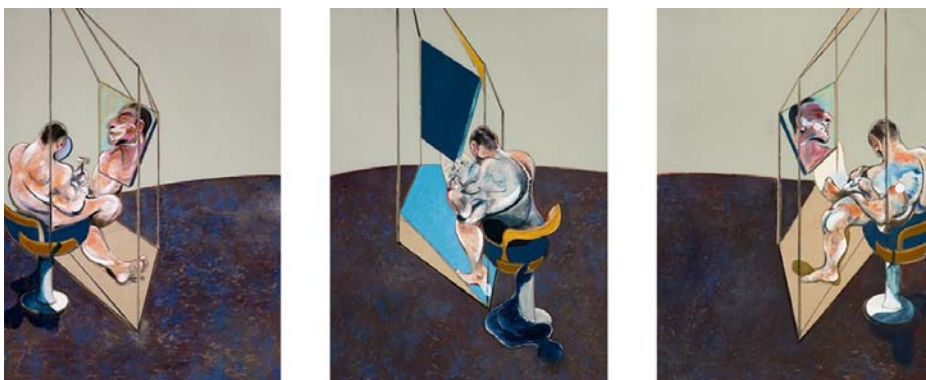
[fig.2] Francis Bacon, *Man and Child*, 1969.
Oil on canvas.



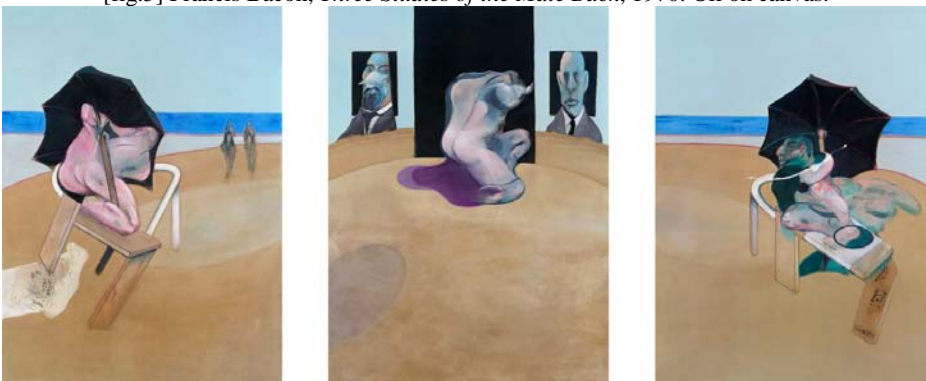
[fig.3] Jean-François Millet, *Angelous*, 1857-1859. Oil on canvas.



[fig.4] Francis Bacon, *Triptych*, 1970. Oil on canvas.



[fig.5] Francis Bacon, *Three Studies of the Male Back*, 1970. Oil on canvas.



[fig.6] Francis Bacon, *Triptych*, 1974-1977. Oil on canvas.



[fig.7] Francis Bacon, *Sand Dune*, 1983. Oil, pastel and dust on canvas.



[fig.8] Francis Bacon,
Study of Isabel Rawsthorne, 1966. Oil on
canvas.



Close up view



[fig.9] Francis Bacon,
Study for Head of Lucian Freud, 1967.
Oil on canvas.



Close up view



[fig.10] Bas-relief from outer wall of the main temple of Ramses III.



[fig.11] Michelangelo, *The Holy Family (Doni Tondo)*, 1504-1506. Tempera, Oil paint.

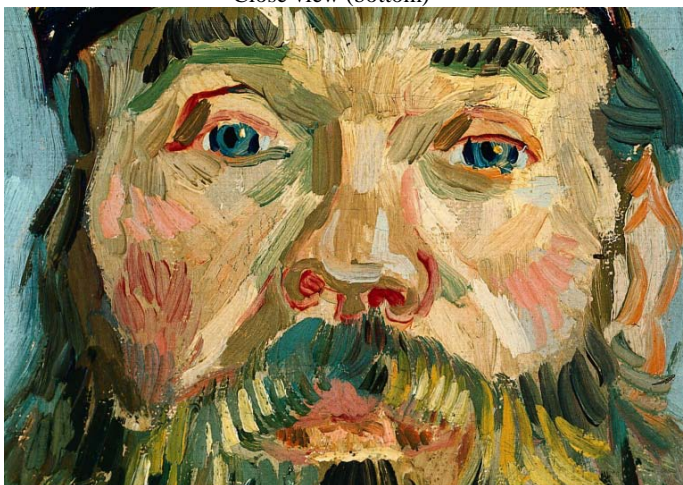


[fig.12] Diego Velázquez. *Venus at her Mirror (Rokeby Venus)*, 1647. Oil on canvas.



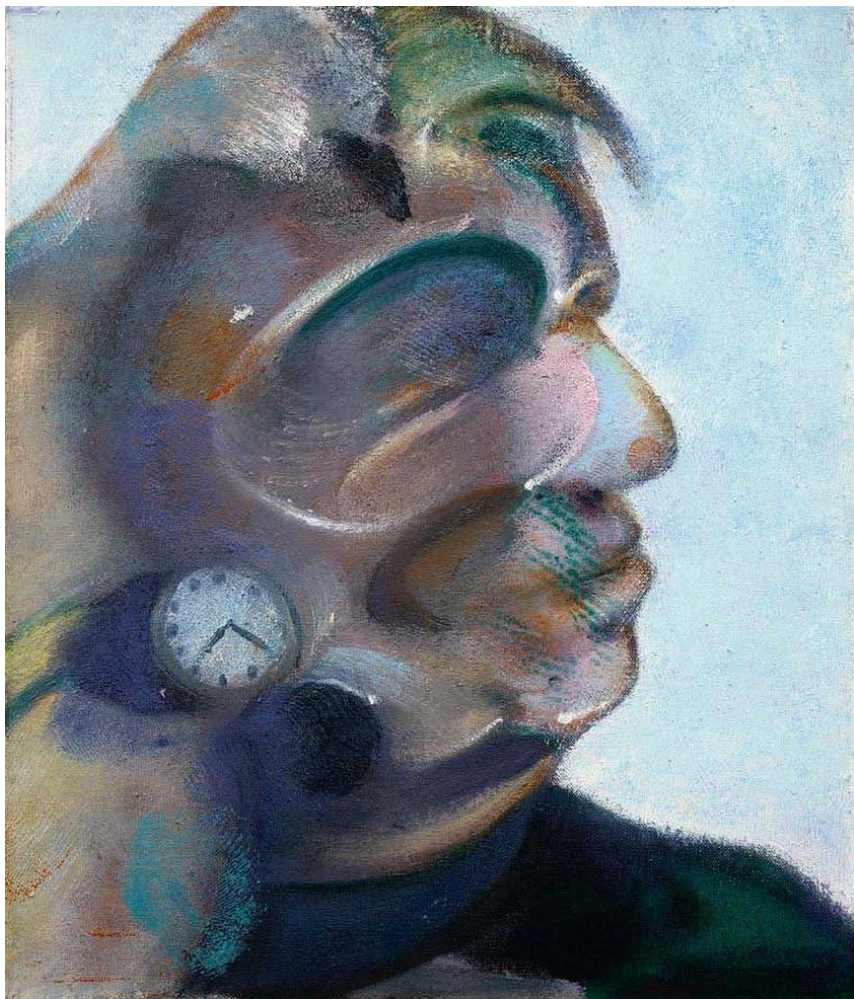
[fig.13] Vincent Van Gogh. *Portrait of the Postman Joseph Roulin*, 1888. Oil on canvas.

Close view (bottom)





[fig.14] Francis Bacon, *Three Studies for a Portrait*, 1973.
Oil on canvas, Triptych.



[fig.15] Francis Bacon, *Studies for Self-Portrait*, 1973. Oil on canvas.

국문 초록

화폭 안에 시간이 담길 수 있을까? 본고는 들뢰즈의 저작 『감각의 논리』에서 제시되는 시간적 변조(temporal modulation) 개념을 통해 회화 속에 시간이 포착되는 메커니즘을 밝히고자 한다. 영국 현대화가 프랜시스 베이컨의 작품에 집중해 자신의 회화론과 예술론을 전개하는 이 저작에서 들뢰즈는 베이컨의 캔버스에 "시간 자체가 칠해진다"라고 주장한다. 그러나 이러한 주장은 예술 장르의 시간성에 대한 통상적인 이해에서 벗어나는 것처럼 보인다. 흘러가는 시간과 이에 따른 움직임이 명백히 감지되는 영화나 음악과 달리, 물감이 굳어있는 캔버스는 그대로 공간 속에 멈춰있는 것처럼 보이기 때문이다. 그렇다면 들뢰즈가 말하는 베이컨의 회화 속 시간을 우리는 어떻게 이해할 수 있을까?

『감각의 논리』에서 들뢰즈는 베이컨 회화 속의 두 영역인 아플라(field) 즉 빛나는 단색의 배경, 그리고 그 안에 앉거나 누운 다색의 형상(Figure)이 서로 관계하는 방식에 주목한다. 그리고 이 두 영역 사이에서의 색의 변조를 통해 시간의 상호작용이 일어난다고 주장한다. 들뢰즈는 이 두 색들 사이에서 일어나는 변조에 의해 작동하는 시간을 시간의 색, 즉 "크로노크로미(Chronochromie)"라고 부른다. 들뢰즈가 이처럼 명시적으로 주장했음에도 불구하고 색의 변조, 그리고 시간성과의 연관은 면밀히 검토된 바가 없다. 이러한 문제의식 아래 본고는 변조를 이해하는 것이 베이컨의 화폭에서 생성된 시간을 파악하는데 결정적인 연결고리가 된다는 점을 드러내고자 한다. 구체적으로 본고는 들뢰즈의 변조 개념에 비추어 베이컨 화폭 속에서 감각이 생산되는 시간을 이해할 수 있다고 주장하는 바이다.

이를 위해 본고는 변조에 대한 들뢰즈의 이해를 먼저 검토한다. 『감각의 논리』에서 변조는 형상이 될 수 있는 수많은 가능성들로부터 현실적인 형상을 화폭에 성공적으로 포착해내는 논리로 제시된다. 그리고 들뢰즈는 이 변조 개념이 시뮬동으로부터 연유한 것임을 언급한다. 그러나 들뢰즈는 어떤 의미에서 변조가 형상으로서 감각을 붙잡을 수 있는지에 대한 설명은 제공하지 않는다. 이에 따라 본고는 시뮬동이 변조의 범례로 제시한 "결정화(crystallization)"를 탐구하고, 결정체의 예시가 힘과 재료에 잠복했던 힘들을 계속적으로 예측불가능한 형태를 새롭게 만들어가는 창조적인 과정, 즉 변조의 시간적 특성을 탁월하게 보인다는 점을 밝힌다. 『감각의 논리』의 맥락에서의 변조에 대한 이러한 이해는 들뢰즈가 『천 개의 고원』, 『주름, 라이프니츠와 바로크』에서 자신의 예술론에 적용하는 변조 개념과도 상통한다. 이러한 시간적 변조에 대한 이해에 근거하여, 본고는 빛 안에 잠복한 힘을 늘 미세하게 달라지는 색으로 감각하게 함으로써 시각적 물체의 형태를 지각하게 해주는 현상 또한 시간적 변조로 볼 것으로 제안한다. 요컨대 마치 프리즘처럼 작동하는 결정체의 가장자리에서 일어나는 빛과 색 사이의 끊임없는 전이 과정 또한 시간적 변조라고 이해할 수 있다. 이와 같은 시간에 대한 이해는 『시간-이미지』, 『디אל로그』에서 들뢰즈가 결정체를 통해 제공하는 시간의 작동에 대한 설명과도 맞물리는 것이다.

이를 통해 우리는 『감각의 논리』에서 빛의 아플라와 색의 형상 사이에서 일어나는 소통, 그리고 들뢰즈가 빛이 색들로 나누어지면서 발생한다고 묘사하는 베이컨 화폭 속 시간의 상호

작용을 파악할 수 있다. 앞서 살펴본 결정체의 시간적 변조에 대한 논의와 더불어, 본고는 아플라가 "아이온(Aion)"의 시간을 나타내는 것으로, 그리고 형상이 "크로노스(Chronos)"의 시간을 나타내는 것으로 고려한다. 그리고 이 두 시간의 영역 사이에서 어떻게 형상의 감각을 생산하는 시간이 포착될 수 있는지를 탐구한다. 이것은 『의미의 논리』 그리고 『천 개의 고원』에서 드러나는 이 두 시간 개념을 적극적으로 고찰함으로써 가능하다. 마지막으로 베이컨의 구체적인 회화 작품 속에서 어떻게 시간이 변조를 통해 작동하는지를 분석한다. 이를 통해서 우리는 베이컨의 회화적 맥락에서의 시간적 변조 개념을 자세히 규명하고, 나아가 시간적인 색의 변조가 끊임없이 형상의 감각을 생산하는 논리를 이해할 수 있다.

베이컨의 회화 속의 시간성을 이해하는데 주안점을 둔 이 글은 들뢰즈의 회화론 또는 예술론 전반에 일괄적으로 적용할 수 있는 포괄적인 모델을 제시하지는 않는다. 그러나 색의 상호작용이 이루어내는 회화의 "시간성"이 전반적인 회화에 대한 논의에서 아직 다루어지지 않았다는 점을 감안해 볼 때, 본고는 회화에 내재한 고유한 시간성을 고려해보는 기회를 마련할 수 있다. 회화 일반에서 나아가, 본고는 조각이나 건축 작품과 같이 주로 정적인 것으로 여겨지는 조형 예술 속에도 시간성이 포착될 수 있음을 재고해볼 수 있게 해주는 하나의 디딤돌이 될 수도 있을 것이다.

주요어: 변조, 시간, 감각, 힘, 신체, 형상, 들뢰즈, 프랜시스 베이컨

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